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THE MAGAZINE OF THE ARTS
for Connoisseurs and Collectors

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EARLY DERBY "FRILL" VASE

(By courtesy of Mr. J. R. Cookson)

THE ANTIQUE DEALERS' FAIR AND THE HUMAN VALUE

BY THE EDITOR

IN my introductory article of last month to this exhibition and fair I had ventured to make a plea for the "Period Collector," that is to say for the connoisseur who is less concerned with collecting rare and fine specimens of a particular category of *objets d'art* than with assembling all manner of works that would in their ensemble illustrate a definite period. I had also stated a case for the aesthetical collector who is not attracted by either of the alternatives, but prefers instead to pick up pieces which attract him by reason of their form, their design and colour, and to arrange them in such relation to each other that they mutually enhance their qualities.

Though I am still and of necessity under the disadvantage of having to write about an exhibition that at the moment is only *in statu nascendi* I am from my present knowledge able to say that all three kinds of collectors are likely to find at the Grosvenor House show many things that they for one or another reason would wish to possess. In this connection I venture to give the budding collector one piece of advice. The authorities of this exhibition take all reasonably possible care that only genuine and correctly described articles are admitted. So far, therefore, the intending purchaser is protected, but unless he is willing to surrender himself entirely to the knowledge of the expert who will tell him, like a doctor,

what is *good* for him irrespective of what he himself thinks about it, he is best served if he relies on his own feeling. People are still very hazy on this point. Professor Laurie, the famous chemist, stated the other day, according to an interview published in an evening paper, that he found it curious that a collector should trust to his own judgment without calling in the scientist who can detect forgeries, and yet he appears to have added that the scientist "does not pretend to artistic discrimination and the last word must rest with the connoisseur." It seems, therefore, that there is ultimately only one test, and that is not knowledge but *feeling*. I am convinced that this is so. *Feeling* in this sense, however, involves not only a subconscious sensation, a *flair*, but also the conscious use of the sense of touch. This may sound

ridiculous, and sometimes it may even appear to be so. I can remember how, long ago in my callow youth, on entering Christie's for the first time I saw to my amazement an adipose gentleman, long past the ardours of youth, bestowing, as I thought, fervent kisses upon a Chinese vase. Surely here was ocular proof of the passion that antique collecting might kindle. Alas! as I was to learn, he was only using his lips to test the quality of the glaze. That, however, is, after all, the point. Touch is in many cases, perhaps one may say in all cases, the ultimate judge of æsthetical pleasure.



Fig. 1. MADONNA AND CHILD, with polychrome colouring, French c. 1300
(Mr. John Hunt)



Fig. II. BRUSSELS TAPESTRY, XVIth century, RENAISSANCE OAK COFFER, James II WALNUT ARM-CHAIR and CROMWELLIAN OAK ARMCHAIR (Mr. Alfred Bullard).

Even the eye is generally vicariously employed as an organ of touch; it runs its fingers of vision over contours and planes and thus *grasps* much more than merely light and colour. In this way we establish contact with works of art, and it applies equally to the old and to the new. In the world of antiques, however, this contact seems doubly pleasurable, for here contact brings the sensation of personal acquaintance. We know that hands long dead have been there before us, and we seem to feel the warmth still of the human touch, the hands of the maker and of those whom he served. Perhaps we gain an additional pleasure when we consider that some of the things

which we most highly treasure to-day as works of art were once taken as a matter of course. Our forebears then seem to us to have lived in a better world. We are probably wrong; there probably never was a better world and there never will be; it is only we ourselves who are raised temporarily into such higher, such more desirable spheres, —that is the use, that is the charm of antique collecting.

And now, after this excursion into philosophy, let me come down to facts, that is to say to a description of some of the things which my collaborators in the preceding number have not mentioned.

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Fig. IV. KNEEHOLE BOOK CABINET, Chippendale period
(Mr. J. J. Wolff)

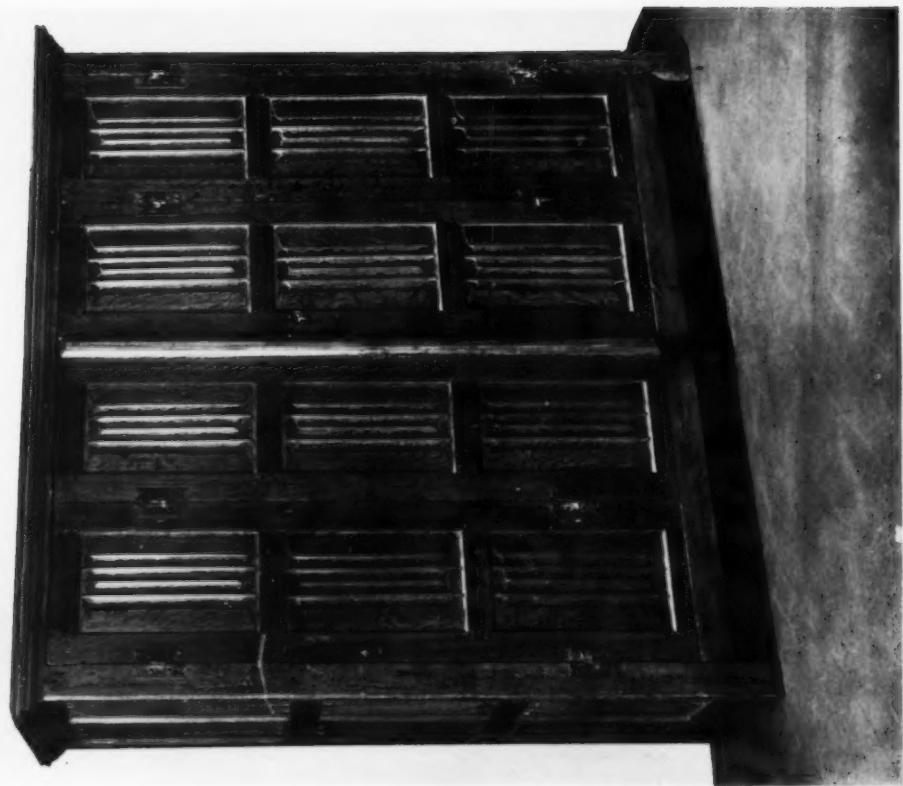


Fig. III. OAK VESTMENT CUPBOARD with linenfold panels
(Messrs. S. W. Wolfe, Ltd.)



Fig. V. ENGLISH ARMCHAIR, carved chestnut with elbow rests Stuart period (Messrs. S. W. Wolsey, Ltd.)

I begin, like all good writers and artists of antiquity, with the Madonna, which heads this article. Even in the small reproduction its charm is manifest. It is French and of about 1300 (Fig. I). It will be found on Mr. John Hunt's stand. This exhibitor specializes in Gothic and even pre-Gothic antiques, for amongst his ivories there is a Carolingian piece, which quite likely is the only one on the market in this country to-day. Early sculptured Madonnas, furniture, a rare Rider candlestick, tapestries, XIVth-century embroideries and other things, amongst them a small "find" of English Gothic rings, seldom met with, are here likewise to be admired.

Whilst Mr. Hunt has taken the trouble to give his exhibits their proper setting, the setting of Mr. Bullard's stand (Fig. II) is typical of the next period. Here will be seen a Brussels tapestry of the Middle of the XVIth century as a background for furniture and other objects. The oak coffer, of a somewhat later period, constitutes with its small square panels a variation of the usual type of Renaissance chest. The simple oak chairs on the right and left typify the difference between the easier going James II and the sterner Cromwellian periods.

Whilst we are on the subject of oak we may mention Mr. Wolsey's exhibits. Amongst them will be found an impressively simple vestment cupboard (Fig. III) with its linen fold panelling, rather unusually, continued on the sides. This cupboard, made of finely figured wood and probably Flemish, has folding doors on their original hinges, and for a piece of this time is very little restored, even part of the cornice being original. Another interesting piece here is a carved chestnut chair of the Stuart period (Fig. V). It is of English make and characterized by its unusual elbow rests.

Tapestries, incidently the most cherished form of luxurious room decoration, because they gave the cold stone walls of the Middle Ages much needed warmth, were later consciously developed as wall decorations with a perspective that seemed to lend the room an extension in space. Messrs. M. Harris & Son's stand is decorated with a set typical of this type (Fig. VI). It is of the early XVIIth century, and bears the Brussels mark B. ♦ B.

Tapestries are, however, not always calculated to set off furniture to its best advantage. When heavy forms and bold carving went out of fashion the delicacy of form and material called for a different background, so that its grain and polish might be the better appreciated. The cabinet which we reproduce (Fig. IV) shows even in the photograph the beauty of the veneer and the crispness of carving typical of

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Fig. VI. BRUSSELS TAPESTRY PANEL. Early XVIIIth century. One of a set of three
(Messrs. M. Harris & Sons)



Fig. VII. STANDING SILVER CUP AND COVER.
Height, 14 $\frac{1}{2}$ in. One of a pair. Norwich 1592.
(Messrs. S. J. Phillips)

the best examples of the Chippendale period. Even the illustration exemplifies what I meant when I called the eye an organ of touch, for although the colour is lost in the reproduction, the latter still renders the quality of subtle finish, which, as it were, caresses the eye. This "kneehole book cabinet" has a secret drawer behind its frieze, and the book recess is an unusual feature. It will be found on Mr. J. J. Wolff's stand.

The appreciation of rare and fine wood, quite apart from the forms into which it was shaped, was, of course, the connoisseur's special delight, and still is. It is, however, notable that one kind of indigenous wood, and in fact the most valuable, was not as widely used as one might expect; this is yew tree wood. Mr. J. D. U. Ward, in an article on yew tree furniture published in the May number of *Apollo*, has explained the reason for this. I do not know how frequently yew tree furniture will occur in this exhibition, but the set of yew tree chairs (Fig. XI) which Mr. Edward Nield, of Preston, will be showing seems to me a particularly excellent example as well in respect of material as of design and finish.

I had suggested that the pleasure which we derive from the contemplation of antiques is largely due to the power they have to transport us into another world where time and place change their complexion. This is, of course, particularly true of pictures and pictorial representations. I felt this thrill in looking at the Needlework panel which forms the subject of one of our colour plates (page 197) and which Messrs. Frank Partridge are exhibiting. The subject is "The Arrival of the Queen of Sheba at the Court of King Solomon." Perhaps the camels are the only elements in the composition that are not in fancy dress. But it is "fancy" only to our eyes, actually they are in the costume of the designer's own period, except King Solomon himself, who shows, what Meredith called "a leg," but a Roman one. The execution both as regards design and workmanship is a sheer joy, and the more one penetrates its detail the more pleasurable it becomes. The whole thing, not the least the colour and the influence of the craft on line and form, all this has the effect and charm of music or perhaps the stately *pavane* of the period.

This musical quality, which all of the more "primitive" art possesses, was gradually lost

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Fig. VIII. ROSEWATER DISH. Depth, 20 in. Maker, "I. V." London, 1618. From the "Mount Edgcumbe Collection" (Messrs. S. J. Phillips)

as artist substituted fact for fancy and the illusion of nature for the realities of art, so that pictures ceased to be things one looked at, but rather things one tried not to see; one wished to overlook the canvas and the paint and to see—as far as possible—only nature. Thus the visitor to such an exhibition as this will very soon be aware that the nearer the period approaches the XIXth century the more does nature become the dictator of the artist, even where and when he is a craftsman engaged in making things for show and decoration. The cry "Back to nature," which—almost incredibly—gave us Meissen and Chelsea shepherds and shepherdesses, ultimately derived through Watteau from crude boorish raw material, eventually produced such things as tureens in the shape of bundles of asparagus and even in the form of rabbits. Much better were the realistically modelled and applied flowers and birds scattered over the bodies and perched on the lids of vases such as another of our colour plates illustrates. Vases of this type, however, are now classed as Early Derby.¹ This particular one belongs to the "patch family," so-called because of the three patches

¹ See also "Derby Figures" by Phillip Bates. *Apollo*, July, 1936

—actually kiln marks—which are distinctly seen on its base.

On account of the marks these vases—the one here reproduced belongs to a set of three—are thought to be the work of the celebrated XVIIth-century modeller "Tebo," who was employed by several of the important English factories. The examples here referred to are being shown by Mr. J. R. Cookson, of Kendal. It is quite clear, however, that china of this realistically and elaborately modelled type needs very careful handling. What William King calls their "rather wanton fragility" accounts for their extreme rarity to-day. Better "survivors" are the less elaborately decorated types irrespective of their origin. The little Chinese parrot of the Ming period (Fig. XII) which Mr. Sydney C. Moss is exhibiting would look as happy in everyday use as in a period room or in the glass case of the china collector.

China, or in fact any kind of pottery, that can be modelled and coloured in imitation of natural objects, human figures, animals, butterflies, flowers, and if not modelled then decorated with paintings, always tempts the artist to add the touch of nature to his work and rarely to its advantage. Workers in less submissive materials, such as the silversmiths, had to rely on what we would call architectural and consequently more abstract qualities, although even they, and particularly the goldsmiths, indulged sometimes in the imitation of nature,



Fig. IX. OCTAGONAL SAUCE TUREEN ON STAND. One of a pair. Maker, Benjamin Smith, London, 1808 (Mr. A. B. Gilbert, Belfast)



Fig. X. CHARLES WATSON OF SAUGHTON AND HIS WIFE AND CHILDREN, by DAVID ALLAN.
Signed and dated 1782 (Messrs. Spink & Son, Ltd.)

particularly when they could add colour in the form of enamels to their work. I do not at this moment know to what extent these types of metalwork will figure in this exhibition. My attention, however, has been drawn to several magnificent examples of silverwork of the more abstract type of design. Foremost amongst these is a magnificent pair of silver standing cups of noble shape, of which one is here illustrated (Fig. VII). Their height is 14 $\frac{1}{4}$ in. The bodies are engraved with floral scrolls and have grotesque masks with rings, applied, also three enamel bosses, one being of St. George and the Dragon. Inside each cover is a silver-gilt plaque engraved with the date 1592. One of these cups is unmarked, whilst the other has the rose, crowned. This mark is

sometimes attributed to Dordrecht, but now generally believed to be Norwich. A coconut cup with the same mark is, I learn, in the Victoria and Albert Museum and there attributed to Norwich. In any case the Dutch influence would be easily accounted for by the fact that a large number of Protestant refugees from Holland who settled in Norwich. Should research confirm the surmise of the English origin of these cups they must be among the rarest pieces known.

These cups are exhibited by Messrs. S. J. Phillips, who also shows another piece of very considerable interest. This is a rose-water dish, maker I. V. London, 1618 (Fig. VIII). This very luxurious and secular-looking dish is nevertheless decorated with six subjects of a



Fig. XI. YEW TREE WINDSOR CHAIR with carved back.
One of a set of four (Mr. Edward Nield)

Biblical nature. It is in perfect condition and has one very rare feature: the centre boss, engraved with the Mount Edgcumbe arms, lifts out and forms the lid of the box, believed to have been used as a receptacle for rose leaves. The Biblical subjects, however, make one wonder whether the dish may have served ecclesiastical purposes? The past was not so strict in its interpretation of ornaments, for a gold vessel used, unless I am much mistaken, at the christening of Queen Victoria was decorated with a bacchanalian scene.

As a final illustration of silverwork in addition to those mentioned in our previous number we reproduce here one of a pair of octagonal sauce tureens (Fig. IX) exhibited by A. B. Gilbert. Their date is 1818, the maker being Benjamin Smith, who was a contemporary of Paul Stow. Smith's work is, however, scarcer, and, therefore, I understand, in greater demand. Even the reproduction

shows the fine quality of Smith's design and craftsmanship.

Our collaborator, Mr. John Bishop, continues his survey of glass in another article, so I need not refer to this class of antiques here.

Had the show been accessible at the time of writing I should no doubt have liked to select more things for illustration and comment. Messrs. Lee & Sons, of Kingston, for example, inform me that they are exhibiting amongst many other interesting objects a few clocks by eminent makers, including an exceptional example by Thomas Tompion,* a small bracket clock by a rare maker, Peter Knibb, and a small marquetry long-case clock of specially good quality by Joseph Windmiller. Those who are fortunate enough to possess the right type of room will no doubt be interested in another of Messrs. Lee's exhibits, namely, the "Charles II silver-gilt and lacquer table with mirror *en suite*," things which hardly exist outside the great houses such as Knole and Ham House.

And this impels me to add a few more words about pictures, although the subject has already been discussed by me in the previous number. On page 194 the reader will find an excellent portrait group (Fig. X) by a little-known

* On whom see special article by R. W. Symonds, *Apollo*, February, 1936



Fig. XII. A PARROT CHINESE PORCELAIN, enamelled in red, yellow and green with underglaze blue. Height, 5½ in. Ming period. (Mr. Sydney L. Moss)



ELIZABETHAN NEEDLEWORK PANEL Width $52\frac{1}{2}$ in. Height $39\frac{1}{2}$ in.

(By courtesy of Messrs. Frank Partridge & Sons, Ltd.)

GLASS AT THE ANTIQUE DEALERS' FAIR—PART II. BY JOHN BISHOP



A 7 $\frac{1}{8}$ "

B 8 $\frac{1}{4}$ "

C 7 $\frac{1}{8}$ "

Fig. I. BALUSTER GLASSES
In the possession of Mr. Cecil Davis

AT the Antique Dealers' Fair this year there is much interesting glass, some of which was illustrated in the previous article, so, to turn from the general to the particular, let us consider specifically some of the exhibits shown in this number.

Firstly, there are the trio of Baluster glasses in Fig. I. The attitude of collectors is, in this connection, somewhat eccentric, as balusters are still suffering, comparatively speaking, from an eclipse, which, considering their beauty and rarity in the better sorts, is strange. As examples of good art they are not excelled by any glass in the world. All these three specimens have points of particular interest, of which the student of glass will not need to be reminded, but which, for the sake of others, it may be profitable to mention:

B is the earliest and most important of the three, and may without exaggeration be assigned to the end of the XVIIth century. I feel convinced that the bowl-shape

is taken from the German *Roemer* and given an English setting. The main impact of German influence was not felt till about 1715, but these double ogee bowls—for some are undoubtedly very early—show that the influence was present long before. And did not Ravenscroft make Romers? In this glass note also the short stem and high domed foot. One should not lose sight of the fact that these points of interest, which attract the collector as peculiarities or rarities, were not originally put there for that purpose, so they should be studied as features of good and enterprising design. Therefore, to return to glass B, we have the unusual foot: flatten it and the glass is spoilt. The short stem was the custom in the early years.

Glasses A and C are roughly contemporary, that is, about 1710. In A the upper knob—a kind of reinforced drop knob—is rare and sets off the bowl in a highly successful manner. The obvious feature of glass C is,



Fig. VI. TABLE CANDELABRA
In the possession of Mr. Cecil Davis

of course, the Acorn knop, well known and fairly uncommon. But see again the relation of bowl base to upper knop, and also the wide mouth of the bowl. Finally, look once more at the all-important feet, each one different and each one harmonious.

In Fig. II will be seen a remarkable group of cordial glasses. One of the chief points, as is well known, of these cordials is the tallness of the stem, and it is evident that in this respect glass E excels. Indeed, it is quite unusually long, and for that reason an especial rarity. B, belonging to the late Baluster period, is, I think, very handsome, and, on account of its cylindrical stem, uncommon. C is a treasure for the collector. Known as a Ratafia, it is, *qua* glass, a rarity, and the addition of the engraving makes it more so, and attractive as well. The cordial, Ratafia, for which it was used, was a concoction flavoured with cherry or other kernels.

The suggestion that D might be a taperstick is, I fancy, put out of court by the sloping sides of the "bowl," and Mr. Davis's idea, that it might have been a traveller's sample, is more likely to be correct. In any case, it is a highly unusual, possibly unique little curiosity.

The next exhibit to be mentioned (Fig. III) is a very well-known "Amen" glass, one of the really big things in Jacobites. The glass itself is of good size and well proportioned, but alone of comparatively little account; from the point of view, however, of the engraving it is most exceptional, and a document of the greatest interest and rarity. The various parts of the inscription cover the whole glass, and they have been carefully and elaborately done, together with much fine scroll decoration, so that the effect is both sumptuous and pleasing. In front there are, at the top the Royal Crown, below that the cypher J. R., then the word AMEN, and, finally, below all, the date 1749. The rest of the inscription consists of the Jacobite anthem, set forth in full.

Fig. IV shows another association glass, this time Williamite, of the early XVIIIth century. It is of considerable size, and the inscription is very rare.

There are, of course, many other drinking glasses shown, of every family.

* * *

Of cut glass, which comes into another category, there are many fine examples.

The table Candelabra on Figs. V and VI are of exceptional merit. At their best these products of the glasscutter's art are very beautiful, and afford one of the



Fig. V. TABLE CANDELABRA
In the possession of Messrs. Delemosne & Son, Ltd.

GLASS AT THE ANTIQUE DEALERS' FAIR



A 6 $\frac{1}{8}$ "

B 7 $\frac{1}{8}$ "

C 7 $\frac{1}{2}$ "

D 4 $\frac{1}{2}$ "

E 7 $\frac{1}{8}$ "

F 6 $\frac{1}{8}$ "

G 6 $\frac{1}{8}$ "

Fig. II. CORDIAL GLASSES *In the possession of Mr. Cecil Davis*



Fig. III. AMEN GLASS
In the possession of Messrs. Arthur Churchill, Ltd.



Fig. IV. WILLIAMITE GLASS
In the possession of Messrs. Delemosne & Son, Ltd.

A P O L L O

happiest media for that art. The various elements can be massed together with all the lavishness of rococo enthusiasm, and the result remains good, and eminently suited to the purpose of reflecting in glints and sparkles the light from the candles. The particularly fine pair of Fig. V, dated about 1770, is unusual in more ways than one. There are the notched spires rising from the arms—an uncommon way of mounting them—and also the drops of peculiar shape. Notice also the crescents. The whole design is masterly throughout, and quite exceptionally beautiful. Those of Fig. VI are also very fine, and interestingly different in character. One is immediately struck by the tall, plain central spires, whose effect is most impressive. The curved cross-pieces mounted in front and behind are extremely rare. Date about 1780.

Fig. VII shows three pieces of Irish glass, all marked with the maker's name imprinted on the bottom. The finger bowl, which, as one may see, has moulded ribs, is

marked J. D. AYCKBOWM, DUBLIN, which marking is extremely rare. This gentleman with the so curious name established his factory in Ireland in 1799. H. and D. Ayckbowm were a well-known London firm specialising in cut glass earlier in the century. The decanters are marked CORK GLASS CO., and this, though rare, is more frequently met.

On Fig. IX are shown four most interesting Venetian glasses, all of the XVIth century. For those who have hitherto confined their attention to English glass, these will form a new departure, well worth study on account of their diversity and beauty. A and D are examples of ice-glass, sometimes made by rolling glass chips into the mass of metal. B is what the Germans call *Netzglas*, which gives a particularly pleasant effect. It was made, briefly, by blowing the whole out into a bubble, and then folding it in on itself, thereby getting the "net" effect, and the small bubbles between each filament.



Fig. VIII. IRISH OVAL BOWL
In the possession of Messrs. Edwards & Sons, Ltd.

GLASS AT THE ANTIQUE DEALERS' FAIR



Fig. VII. IRISH DECANTERS AND FINGER BOWL
In the possession of Mr. Cecil Davis



Fig. IX. ITALIAN GLASSES
In the possession of Messrs. Arthur Churchill, Ltd.

THE EUMORFOPOULOS COLLECTION

BY W. B. HONEY

III.—PAINTINGS & SCULPTURE

AN acquaintance with Oriental art may well be a useful corrective to the prevailing Western prejudice which gives an undue pre-eminence to painting and sculpture. These are altogether subordinate in the art of the Near East (where, of course, Mohammedan injunctions may be partly responsible), while in the case of China the "minor" arts are esteemed as at least the equals of the others. Pottery in particular takes its place as a form of abstract art capable of giving as much æsthetic pleasure as the so-called fine or representational arts, and the recognition of this may lead the uninitiated to the discovery that subject-matter and fidelity to the literal facts of appearance are of less importance than he had supposed. But in the case of Chinese art, at all events, it would be an error to assert, as enthusiasts for modern art have sometimes done, that the Chinese painter is no more than the creator of abstract compositions in brushwork. Though his work so regarded has an unquestionable power it would certainly be misleading to suggest that in his own view subject was of no account. For subject plays as great a part in Chinese painting as it has ever done in the West. Though landscapes are seldom topographical and merely descriptive, or flower-pieces primarily botanical, yet moods and sentiments are of the very essence of Chinese painting, and they were seldom consciously engendered by a mere pattern, by the arabesque of twigs and branches or the subtle diaper of rocks and hills. It was rather the fragility or the fleetingness



Fig. II. PAINTING OF BAMBOOS BY WU CHÈN.
Height 8½ in.

of things, the daunting contrast between the unchanging mountains and the life that frets their surface for a time and then disappears, that the Chinese painter sought to "express," even though in doing so he achieved a beauty that is independent of them. It has become a commonplace to say that the Chinese regard painting as a branch of calligraphy, and to conclude that an abstract beauty of brushwork is its sole end. It would be truer to say that Chinese painting is a branch of poetry and

that calligraphy is the medium of both.

The technique of Chinese painting consists very largely of a mastery of brushstrokes such as are used in writing the Chinese ideograms. Without such lines a painting is said to be "without bones," and it is rare to find a use of washes that is not entirely subordinated to this "expressive" use of line. A whole terminology exists for the different sorts of strokes: "axe-cut," "willow leaves," "flying draperies" (in landscape work!), "nailheads," "iron wires" or "silken threads," and such names might give colour to the notion that Chinese painting must be a branch of abstract art. It is, in fact, a paradox of the case that while lifeless academic work in the West runs to a tedious naturalism in the rendering of the appearance of things, in China the uninspired painter is content to build up a composition according to set rules, employing the sorts of brushwork academically prescribed. In both cases failure is due (as we say) to a want of something original "to express." The phrase is unsatisfactory, since it implies



ALBUM PAINTING. STYLE OF MA YÜAN (1190-1224)

(Eumorfopoulos Collection)

(By permission of Messrs. Ernest Benn, Ltd.)

THE EUMORFOPOULOS COLLECTION

a valuable content apart from the painting itself. Vision would be a better word, suggesting the creative quality which distinguishes a genuine work of art and gives vitality to all its parts. But we are more and more driven to the conclusion that it is neither in the high character of subject-matter itself nor in pure design consciously striven after, that the virtue of a painting can consist. The æsthetic merit of paintings and drawings, the element in them of pure design, is so often a bye-product of some other intention or activity. Not only the illustration of a mood or the expression of a sentiment called forth by the visible world, but didactic or religious purpose, or even the exploitation of a theory of colour, or of carving or perspective, or of "truth to nature," any of these may be the exciting cause of an artist's activity and the occasion of his finest work without constituting, as he and his followers so readily assume, the essence of his art. Æsthetic value will only result if the work is done by one having the special gift of the artist, of vital creation through a medium; this cannot be attained by taking thought and has been as often as not an unconscious achievement.

No class of Chinese paintings shows this double quality of vision and sentiment expressed through the medium of ink and brush with the most satisfactory æsthetic consequences than those beautiful paintings of bamboos which have for centuries been the delight of Chinese connoisseurs and men-of-letters. The bamboo is the Chinese symbol of many virtues; its exquisite natural grace makes it one of the best-loved plants among a nation of plant-lovers; and its forms, better than any others found in Nature, lend themselves to that admirable brush-play, intricate but rhythmical, studied and of unfailing precision yet always simple and direct, which is found in Chinese calligraphy. The painting figured in Fig. II is by a famous master, Wu Chén (1280-1354); that in Fig. III, more complex and perhaps less spontaneous, may be by the famous Sung scholar and poet, Su Tung-p'o (1036-1101), who was the author of many amusing and extremely heretical opinions on the art of painting. Both paintings were formerly in the collection of the famous Viceroy Tuan-fang.

In landscape we find in some of the best paintings, as Mr. Laurence Binyon has for long insisted, a spirit not far removed from



Fig. III. PAINTING OF BAMBOOS ATTRIBUTED TO SU TUNG-P'O. Height 14 in.

that of our own Wordsworth and the early English water-colourists who were his contemporaries: a love of solitude, a brooding sense of the dream-like character of the visible world, a profound nostalgia and foreboding of change and loss; these brought the emotions that stirred the painters to embody their vision in brushwork on silk or paper. There is, of course, also much suggestive symbolism in Chinese painting of which the Western observer must always be unaware. On the other hand the elements of religious feeling, derived from the meditative Buddhist sect called Zen, are perhaps less foreign to us. Though often reduced to absurd formulæ in later times, the spirit of Zen has survived even till to-day in the Japanese Tea-Ceremony. The wise passiveness, alert and receptive, which the Ceremony inculcates, is close to the spirit underlying much Chinese landscape. The great painting here figured in Fig. IV is attributed to the painter Ma Yüan (XIIth-XIIIth century), and is certainly in his style. In its subtle reticence it is typical of many Sung landscapes.

The limited emotional range of Chinese painting has often been remarked upon. The violent heroism and defiance and shattering despair of Western tragedy, so clearly reflected in our painting and sculpture, are totally absent from Chinese art and would have been thought unseemly. Sad, ironical response and gentle melancholy appear to be the "deepest" emotions felt. This difference, indeed, emphasises one of the most striking contrasts

between West and Far East. Instead of an aggressive suicidal humanism reaching towards a personal greatness and collapsing in hopeless defeat, we find a tolerant accommodating humanity. In this evasive, tenacious but never thorough-going, temper we may have the secret of the enduringness of Chinese civilisation. The same absence of humanist pride gives, moreover, their peculiar charm to Chinese paintings of plants and flowers. A sort of grave courtesy towards these fellow-creatures is characteristic. The painting of lotuses and birds in Fig. V, though probably only a late copy, shows nevertheless, besides much sensitive drawing, something of this essentially Chinese quality. The symbolism and allusions may be lost for us, but their mood, translated into living contours, may well kindle a like emotion.

If it is fallacious to attribute too "pure" an artistic intention to the Chinese painter, it is common to find the opposite error made in regard to sculpture in stone. This branch of fine art, as we esteem it, has never been highly valued by the Chinese scholar. The extreme antiquity and sensuous appeal of the early jades, the ancient inscriptions which ennoble the bronzes, and the associations with poetry that give its rank to painting are here lacking. Sculpture was a branch of craftsmanship, and only at certain periods did it attain to greater honour than is natural to a merely "decorative" art. Some of the carving was no more than the reproduction, done for greater enduringness in stone, of the paintings of the time. The reliefs of the Han period are of this order, and the purely linear compositions of these (which distinctly recall the Egyptian reliefs) and many later works in the same manner are valuable as records of a style of painting of which no actual examples are known to exist. In the T'ang period particularly there were painters employing, chiefly in Buddhist subjects, a linear style of immense power. The painter Wu Tao-tzü, of the T'ang period, worked in such a style, and by reputation he was the greatest of all Chinese painters, but no actual work of his survives. The strong linear style was maintained, particularly in portraiture, in the Ming period, which with its deliberate revival of the styles of the Golden Age of T'ang may be compared in many ways to the Italian Renaissance. The magnificent large portrait here reproduced in Fig. VI is Corean work,



Fig. IV. LANDSCAPE BY MA YÜAN. Height 5 ft. 10 in.

probably of XVIth century date, and comes close to the Chinese painting of the middle part of the Ming period.

Of early stone carvings in the round the most noteworthy are some animal sculptures, which, like the bronzes figured in the July

THE EUMORFOPOULOS COLLECTION



Fig. I. STONE HEAD. Period of the T'ang Dynasty. VIIth century. Height 15 in.

A P O L L O



Fig. VII. TORSO, Marble. Period of the Six Dynasties. (About A.D. 600)



Fig. VIII. VOTIVE STELE Limestone, dated A.D. 520
Height 4 ft. 1 in.

THE EUMORFOPOULOS COLLECTION



Fig. V. PAINTING OF LOTUSES. Probably an XVIIIth century copy of a Sung original. Height 5 ft. 1 in.

number of *Apollo*, give an impression of tense restrained vitality and power, due largely to the same stylisation of forms. The great masterpieces of this style are the figures of winged beasts that guard the tombs of the Liang emperors at Nanking. For the rest, the carvers were usually content with the flowing arabesque which is the unfailing norm of Chinese art. Only when this rhythm was enlisted in the service of some new purpose or mission felt to be great was it raised to a pitch of intensity and significance by which it takes rank among the great sculpture of the world. Such a purpose was provided by the Buddhist religion. Reaching China "officially" in the first century of the Christian era, it made no wide appeal until after the break-up of the Han empire in the IIIrd century, when between the IVth and the VIth centuries China was disunited and subject to foreign invasion. In the North, under the Wei Tartars, Buddhism was zealously adopted, and in the rock temples of Yün-kang and the Lung-mén caves were carved the most impressive monuments of Chinese Buddhist art. In a time of disturbance and uncertainty its quietest appeal and promise of a peace beyond the temporal world naturally secured many adherents for the religion. When China was united again under the Sui and the T'ang (618-906) it still maintained its power, while the cosmopolitan character of T'ang culture may well have been due to the influx of foreign peoples brought by the common Buddhist faith then shared with other lands. Indian influence was strong throughout, but the flowing linear rhythm of which I have spoken asserts itself constantly. The Eumorfopoulos Collection includes a number of masterpieces of Chinese Buddhist sculpture of which perhaps the most important is the dated Wei stele (Fig. VIII). The large stone head (Fig. I) is an admirable example in the severe style of the cave sculptures, and was probably broken from a figure carved *in situ*. Latterly, many museums and collectors (including Mr. Eumorfopoulos himself) have refrained from acquiring such fragments since to do so encourages the vandalism of unscrupulous persons who break them away from the figures to which they belong. The impression of tranquillity given by such heads as this has given rise to much misunderstanding. We know nothing, it is true, of the status of the makers of these images, and though they may



Fig. VI. PORTRAIT OF A COREAN PRIEST.
XVIth century. Height 2 ft.

have been monks it is more likely that they were artizans working in a traditional craft of stone-carving. In either case it is a gratuitous assumption to suppose that any sort of individual facial expressiveness was a part of the carver's intention. He was working to a type, derived ultimately from India, and his concern as a Buddhist or servant of a Buddhist was chiefly with the posture and accessories, and as a carver with the workmanship. To his probably unconscious inheritance of Chinese formal traditions is due the characteristic rhythms of fold, festure, profile and features. The notion of human expression is an importation from Western romantic sentiment, stressed at the present day most often by people who are blind to formal qualities. That the cave sculptures of Northern China and many other

works of Chinese Buddhist sculpture give a profound impression of watchful calm and serenity is indeed obvious, but it is produced rather by formal qualities of line and composition of masses than by any directly illustrative intention. This is made clear by the headless Buddhist figure in the collection (Fig. VII), which is no less impressive for its defective condition, while one of the most beautiful pieces of T'ang pottery sculpture, also in the Eumorfopoulos Collection, is a headless seated figure. Many modern artists are aware that a sentimental interpretation of the sculptor's intention in this matter is not only false as regards the primitive religious carving in stone and wood, but a tiresome obstacle in the way of the special æsthetic appeal of the sculptor's art.

TWO UNKNOWN PAINTINGS BY DUCCIO DI BUONINSEGNA

BY RAIMOND VAN MARLE



Fig. I. MADONNA ENTHRONEDE *Stoclet Collection*

IT has been my good fortune to find within a few months two important works by Duccio di Buoninsegna which are not yet known, and it is my privilege to bring them here before the eye of the public.

The one forms part of that choicest of collections of primitive art which belongs to Monsieur Adolphe Stoclet at Brussels, who deserves our admiration for his profound knowledge and never failing taste as well as our gratitude for the kind generosity with which he allows others to enjoy his treasures.

While he is already for several years the owner of the well-known little half-length Madonna by Duccio, which once was the property of Count Stroganoff in Rome, he has lately acquired a panel by the same artist, which represents the Madonna, seated on a simple but monumental throne, holding the rather lively Child Jesus on her left arm, and two busts of angels appearing over the back of the throne (Fig. I). It is but a small picture, and the technique is so refined and minute that we might be tempted to compare it with that of

miniature painting. However, here we would follow a wrong track. Duccio's refinement has not that touch of the diminutive, which is the characteristic of the miniaturist, because even working in small dimensions, as is here the case, he obtains by ample proportions and by the skilful and pictorial use of the third dimension in perspective, for shortening and relief, an effect of monumentality which no miniaturist ever attempted. The majesty and grandeur of conception is more like that which impresses us in Byzantine mosaics.

No doubt this Madonna, which has all the qualities which entitle us to attribute it without hesitation to Duccio, has served as model to a painting executed in the immediate surrounding of the master, and which besides is considered sometimes to be likewise by his own hand or at least due in part to his brush. This representation of the Madonna is the principal figure of a triptych—No. 35 of the Gallery of Siena—which I have already qualified in my "Development of Italian Schools of Painting" (II, p. 89) as one of the finest productions of Duccio's workshop (Fig. II). Above the Madonna is represented the Coronation of the Virgin; in the angles above we see the Annunciation; while eight half-length figures of saints form a sort of predella, and six scenes from the life of the Lord—from the Nativity to the Entombment—occupy the wings. If this delightful picture is not more generally known and



Fig. II. MADONNA ENTHRONEDE, FROM A TRIPTYCH. Duccio Workshop *Sienna Academy*



Fig. III. MADONNA AND CHILD
G. H. A. Clowes' Collection, U.S.A.

admired, the cause is that its poor state of preservation does not make it easy to appreciate its real qualities. However, a comparison of the Madonna of the Stoclet Collection with the one in the triptych—so similar in the general lines of composition, shape of throne and attitude of the Angels—confirms more than ever our belief that the triptych cannot be by Duccio himself. This confrontation will reveal clearly a slight weakness in the building up of the forms and lack of spirit and constructive matter which just differentiates the work entirely due to the master from that made in his studio.

We have not many certain dates to go upon for a chronological classification of Duccio's productions. All the same I suppose that the panel in the Stoclet Collection was not executed before his principal achievement, his *Maestà*, which he started probably at the end of 1308. In fact I think it possible that he painted this Madonna in the years which separated the finishing of the *Maestà* in 1311 from his death, which occurred in 1319, because although the leading factor remains Byzantine also here, we observe in the human types, the almost normal shapes of the hands—in opposition to the long tapering fingers of his earlier paintings—the familiarity with plastical effects and the tender Western colour scheme, a step away from Byzantine conventionality and towards the awakening of Italian Art.

The other picture by Duccio, which is illustrated here for the first time, I saw last summer in Europe, but it belongs now, I hear, to the collection of Mr. G. H. A. Clowes in the United States (Figs. III and IV). The loss of the lower part of this painting is more or less compensated by the good state of preservation of the rest.

Duccio, who like all great artists, always varied the attitudes of his subjects, shows here the Madonna and Child affectionately leaning their heads one against the other. The Byzantine type of the Virgin and the traditional Oriental features, particularly marked in the shape of the nose, the small mouth and almond-like eyes, as well as the prominent gold thread of the tissue and the elongated fingers, point here towards a closer connection with Eastern Christian art than in the painting in Brussels.

Among the generally recognized works of Duccio there is one which corresponds more than any other to the painting in the Clowes' Collection; it is the half-length figure of the Madonna with the Child playing with her veil and seated on her left arm, with angels in the spandrels, in the Gallery of Perugia. Here, however, the two principal figures had been entirely repainted in the XVth century, and although these more recent colours were removed some years ago, much of the original appearance is lost. All the same we still observe a striking similarity in the types of the Virgin and the Child Jesus, the treatment of the gold-woven cloth, the shape of the hands and the perfection of technique.

The Madonnas in Perugia and in the Clowes' Collection, which certainly were both executed by Duccio inside a very short period of time, show us the master working in a manner slightly more conservative than the one in which he painted his *Maestà*, and hence I believe them to have been achieved in the four or five years prior to 1308.



Fig. IV. DETAIL FROM THE MADONNA
In the Clowes' Collection



A SOLDIER A FRAGMENT FROM A LARGER COMPOSITION BY EDOUARD MANET
(*From the original in the National Gallery*)

WELSH FURNITURE

BY IORWERTH C. PEATE, M.A., F.S.A.

Keeper of the Department of Folk Culture and Industries in the National Museum of Wales, Cardiff

THROUGH the kindness of a number of friends of the National Museum of Wales, who generously lent specimens, the Museum was able to set up in its Circular Gallery, for the period May to September, 1936, a Temporary Exhibition of Welsh Furniture from Tudor to Georgian Times. A catalogue of the Exhibition (4d. post free) was prepared by Mr. Ralph Edwards (of the Department of Woodwork, Victoria and Albert Museum) and the present writer.

The collection illustrated a wide range of furniture in use in Welsh homes during a period of over three hundred years, from about 1480 to 1820. There were, broadly speaking, two classes of furniture represented—on the one hand, well-made unpretentious pieces, mostly of oak, with simple ornamental detail: on the other, more elaborate and decorative examples, of various woods, striking and notable by reason of the highly-developed techniques which they illustrate. The first class represents Welsh-made furniture; the second, imported pieces—with certain exceptions, which may have been produced locally by Welsh craftsmen trained for a period of years in centres such as London.

In the first place, what is meant by *Welsh* furniture? Can we speak of furniture as we do



Fig. I. PANEL BEARING A REPRESENTATION OF THE SEAL OF CHRIST'S HOSPITAL, RUTHIN, dated 1590. The original seal is still in the Warden's possession

(National Museum of Wales)

of language or of literature and consider it in terms of Welsh, English, French, German and so on? The comparison with language is an apt one. The students of language hold that national languages are often developed variants of an older mother-tongue in the same way that local dialects are variants of a national language. The various Keltic languages, for example—Welsh, Cornish, Breton, Irish, Manx, Gaelic—derive from an older Keltic unity. As various social

groups, which were to become nations, developed in their own peculiar environment, differences in speech developed too, until one finds the Kelts of Wales speaking Welsh, the Kelts of Cornwall, Cornish and so on. In the same way, the old Latin unity of ancient times gave Western Europe its Romance languages—French, Italian, Spanish. With the rise of the sense of nationality these languages became fixed and standardized in form.

And so with furniture. We can look upon the Middle Ages as the period of unity when furniture forms were very similar in essentials throughout Western Europe. But the period represented by the Exhibition is that known to historians as the Age of the Growth of the Modern State, the age of the disintegration of the old mediæval unity. In that period, with

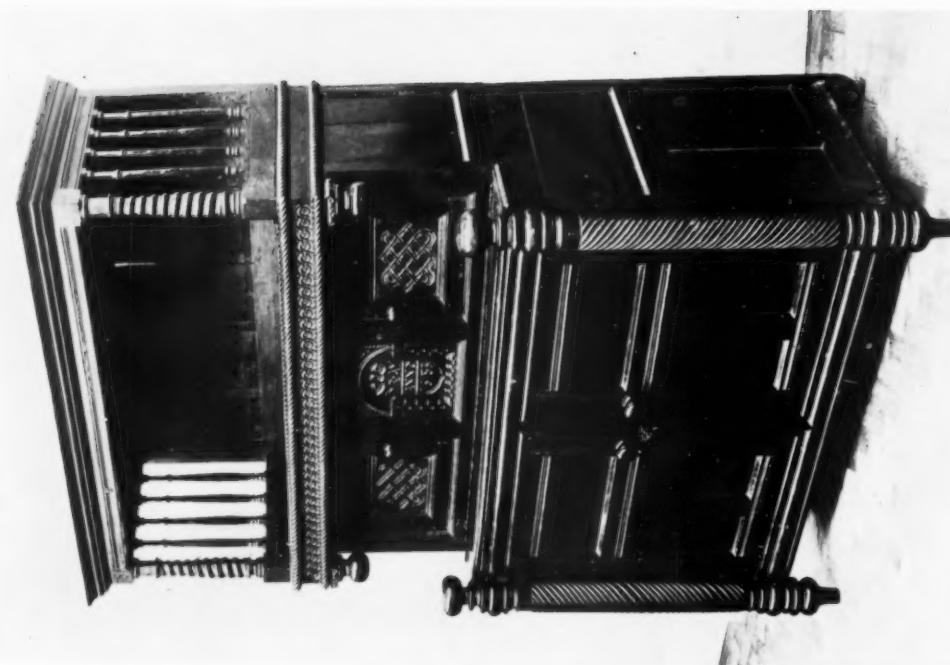


Fig. III. CWPWRDD DEUDDARN, dated 1685, converted in the early XIXth century into a tridarn, from Voelas, Bettws-y-Coed, Caernarvonshire (Colonel J. C. Wyne Finch, M.C.)

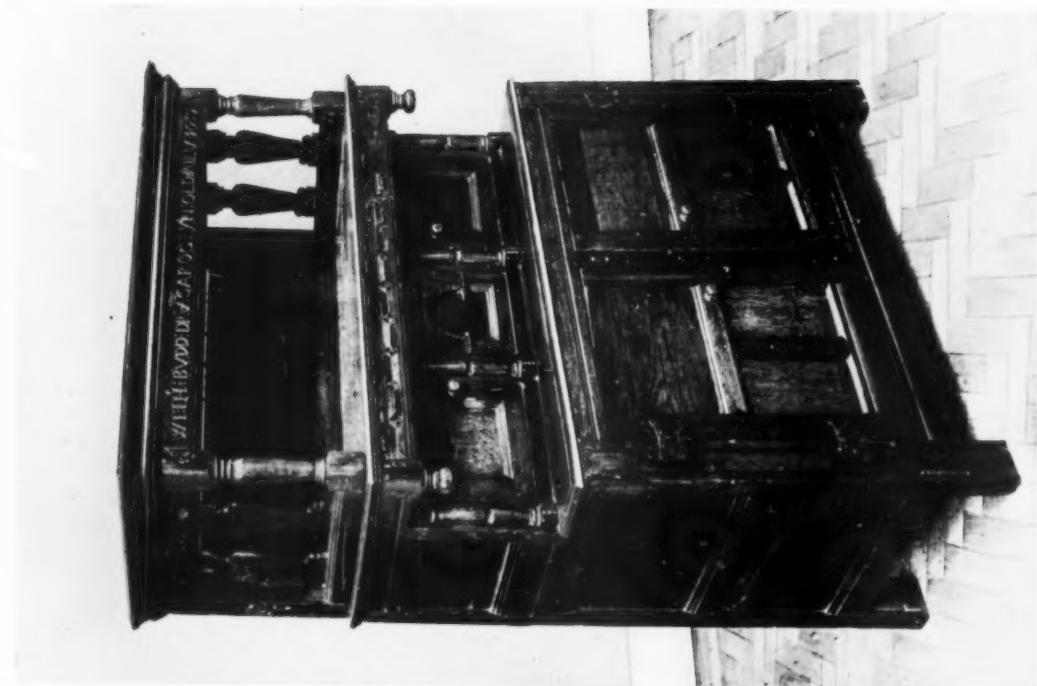


Fig. II. CWPWRDD TRIDARN, dated 1689, from Voelas, Bettws-y-Coed, Caernarvonshire (Colonel J. C. Wyne Finch, M.C.)

WELSH FURNITURE



Fig. IV. TWO OAK PANELS, about 1565, from Denbighshire
(National Museum of Wales)

the rise of national consciousness, national idioms in furniture evolved and so the student—while he realizes the interplay of influences in furniture between one country and another—can still recognize a French style, or a Spanish style, an English style or, as we shall see, a Welsh style in furniture.

But the beginning of the period represented in the Exhibition also coincides with the union of Wales with England. With the Act of Union, 1536, Wales became united to England under a monarchy of Welsh descent. One of the direct results of that union was the avidity of those classes of Welsh people who could afford to follow the fashions in furniture at that time, to emulate the fashions of the English court which was now the domain of a Welsh monarch. Quite naturally the Welsh upper classes of that period contended that the only fashions for them were those of the Welsh Tudors. Consequently when we consider

the development of furniture styles in Wales we have to remember that they were stimulated and shaped by non-Welsh influences to a far greater degree than would have been the case had the relationship between the two countries been different. In the XVIIth century many of the gentry were familiar figures at the English court: from time to time they brought back ideas and styles in furniture which the Welsh craftsmen were quick to note and to work upon. In the XVIIIth century, the professional men and the cattle drovers continued the tradition of intercourse with London with similar results. The imported styles were, however, modified and developed in some directions to suit the needs, the restricted range of materials and the native genius of a moorland people far removed from the centres of fashion. This is illustrated, for instance, by the preponderance of oak pieces in the Exhibition. In a moorland community, peopled largely by folk who could ill afford the luxury of imported woods; whose greatest concern, when a new piece of furniture was commissioned, was its durability and its fitness to purpose, the use of oak (or ash) was natural. It is not an exaggeration to say that in the majority of cases, the ordinary moorland-valley



Fig. V. OAK CHEST, about 1700, from Cynghordy, Carmarthenshire
(Mrs. Meuric Lloyd)

farmer's furniture was made of timber grown on the farm. When mahogany became fashionable in the XVIIIth century, oak was still used in Wales, often coloured—at times by the crude but effective use of bulls' blood—to resemble the fashionable wood.

Another fact of importance to the student of Welsh furniture is the persistence of styles until a date far later than in the English lowland. This can be explained only by relating it to two facts. In the first place, Wales is a part of the highland zone of Britain and in that zone, far removed from the centres of fashion as we have indicated, a "time-lag" in fashions is perceptible. Secondly, the Welsh people were almost entirely, until comparatively modern times, a rural community and in such a folk-community, continuity of tradition is a characteristic feature.

It is probable that to readers of *Apollo* this Exhibition was of greatest interest by reason of the light it threw upon the development of styles and techniques in Wales, and this aspect may be dealt with briefly here. The skill and knowledge shown by Welsh craftsmen in utilizing styles introduced into Britain by Italian craftsmen employed by Henry VIII is well illustrated by a series of panels from the Museum's permanent collections. Fig. IV shows two of these panels, framed: one is carved with a profile head in a roundel, the other with a chimera. The borders have bands of Renaissance ornament—conventional dragons and naturalistic foliage. These panels, which are from Denbighshire, date from about 1565 and



Fig. VI. CWPWRDD DEUDDARN; middle of the XVIIth century, from Cardiganshire
(J. Kyre Fletcher, Esq.)

can be described with confidence as the work of Welsh craftsmen. The dragon motif naturally became popular in Wales and persisted until a much later date: note, for instance, its occurrence in a Carmarthenshire chest (Fig. V), of date about 1700, which also illustrates the persistence of the use of geometrical designs of mitred mouldings until this period in Wales, although they were employed in England about the middle of the XVIIth century.

A panel (Fig. I), from Ruthin, Denbighshire, bearing a representation of the seal of Christ's

Hospital in that town (the seal is dated 1590), is an excellent example of the survival of early Renaissance motifs into late Elizabethan times. On style alone this panel would be dated about 1525, although it is possible that it is later even than 1590. In this connection, too, mention may be made of an oak side-table in the Exhibition, of date about 1700. Its legs are chamfered and stopped in a Gothic style which still persisted in Wales at this late date.

In actual furniture styles—as opposed to decorative treatment—Wales produced little which is peculiar to the country. But special attention should be drawn to the history of the court cupboard, since its development in Wales follows a different line from that in other parts of this island. The court cupboard was introduced into Wales in the XVIth century and became so popular that it took to itself a Welsh name, *cwpwrdd deuuddarn*, two-piece cupboard. Its popularity was maintained through the XVIIth and XVIIIth centuries (see Fig. VI)

WELSH FURNITURE



Fig. VII. OAK CHEST, of about 1670-80, from the Newtown district, Montgomeryshire
(J. B. Willans, Esq., F.S.A.)

into the first half of the XIXth century (the latest example in the permanent Museum collection can safely be dated about 1800 and later examples are known). It developed details of treatment, such as the carving of the uprights and the lower rail, which became characteristic of Welsh oak furniture. But by the middle of the XVIIth century, the *cwpwrdd deuddarn* showed such individuality of treatment that an extra canopy and shelf for the display of pewter and earthenware had been added and a new piece of furniture not met with elsewhere in Britain thereby evolved. This is called

the *cwpwrdd tridarn*, three-piece cupboard. A pleasing, well-proportioned example from Caernarvonshire is illustrated (Fig. II). This is inlaid with chequer patterns in dark and light woods, the canopy being supported on turned columns and flat vase-shaped slats. The frieze is inscribed WI : IH BVDD DRVGAROG YN OL DY ALLV 1689 (i.e., WI : IH BE MERCIFUL ACCORDING TO THY POWER 1689). Fig. III illustrates how a XVIIth century *deuddarn*, from Caernarvonshire, dated 1685, was converted in the early XIXth century into a *tridarn*, when the canopy, the cabled mouldings, the mouldings of the lower



Fig. VIII. DOWER CHEST, dated 1722, from Monmouthshire
(National Museum of Wales)

portion and the projecting cabled columns were added. The XVIIth century use of inter-lacing ornament of a Keltic character (Fig. XIII) is a notable feature.

As furniture becomes more varied in form and function, the character distinctive of Welsh examples becomes evident. We see examples of familiar and widespread types—dressers, chests, chairs, etc.—with an individuality of expression and treatment—a native idiom—which goes far to make up for any lack of the refinements characteristic of the great cabinet-makers. The dresser in particular manifests this individuality of treatment which resulted in a Welsh type: indeed, in two Welsh types—the North and South Wales dressers. A late XVIIIth century example (about 1770) from Glamorganshire was shown in the Exhibition (Fig. XII). It has pierced aprons of unusual charm. Fig. VII shows a well-preserved chest of date about 1670-80 from Montgomeryshire; Fig. IX a chair (from Glamorganshire) of mahogany with satinwood stringing-lines, of date about 1790. The slats are pierced with oval medallions in the centre, inlaid with lilies of the valley on a stained ground. This rare model appears to be indigenous in South Wales and showed the only influence illustrated in the collection of the naturalism in marquetry which became



Fig. IX. MAHOGANY CHAIR, about 1790, from Pwllwrach, Cowbridge, Glamorganshire
(Colonel H. C. Pritchard, C.B.E.)

popular in England at a much earlier date—the end of the XVIIth century.

Finally, attention may be drawn to the Welsh treatment of inlaid decoration. An early XVIIIth century side-table (Fig. X) from Glamorganshire, of oak with a veneer of yew wood, has drawers inlaid with a scroll-pattern in holly. This fine linear scroll-pattern is characteristic of a considerable group of furniture of this period in South Wales—other examples were exhibited—and seems to have been derived from, or influenced by, the carved vine-pattern of an earlier period which still appeared in Welsh oak furniture of the early XVIIth century (Fig. VIII). The tradition of inlay—treated in the native idiom with a delicacy and restraint especially noteworthy—persisted in Wales through the XVIIIth century down to the XIXth. The last quarter of the XVIIth century saw in England, as we have shown, the introduction of a new and different inlay-technique—marquetry—which ousted



Fig. X. SIDE TABLE, oak, with linear scroll-pattern inlay, early XVIIIth century, from Colwinston House, Cowbridge, Glamorganshire
(Mrs. Mabel H. L. Carter)

WELSH FURNITURE

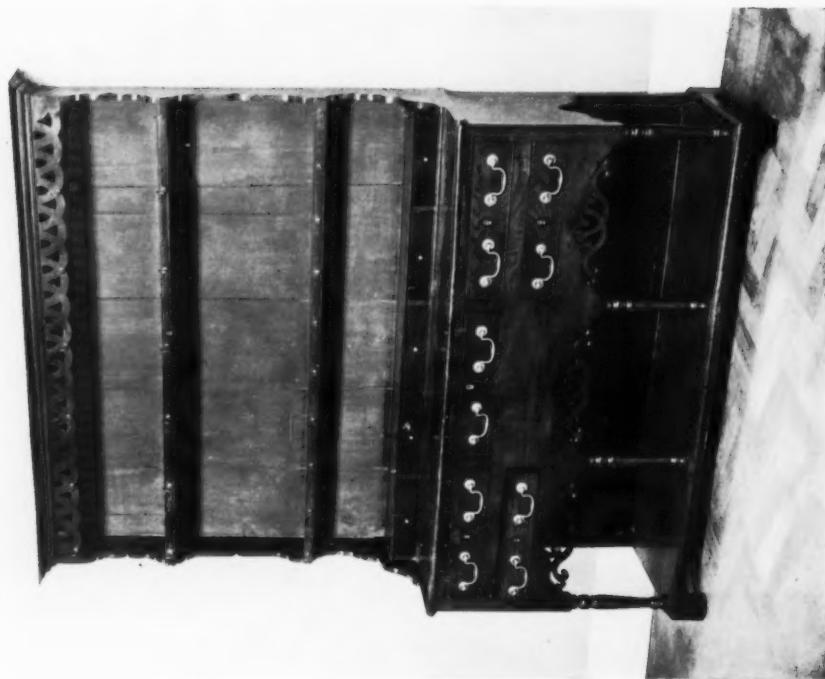


Fig. XII. OAK DRESSER, about 1770, from Llansannor House, Cowbridge, Glamorganshire
(Rev. J. F. W. Leigh, M.A., F.Z.S.)

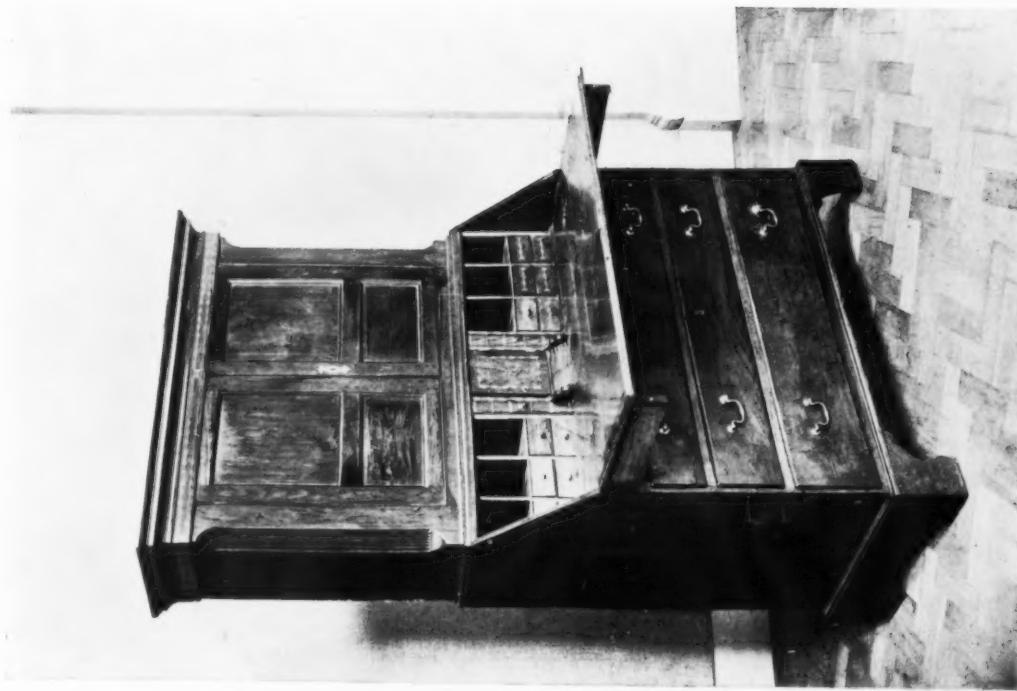


Fig. XI. OAK BUREAU CABINET, with chequer-pattern inlay, dated 1805, from Llanddowror House, Llanddowror, Carmarthenshire
(Mrs. Poole Hughes)

A P O L L O

the earlier inlay introduced by the Elizabethans. In Wales, however, inlay (as opposed to marquetry) appears throughout the XVIIIth century: it was well illustrated in the Exhibition in two long-case clocks of mid-XVIIIth century date. It continued to be popular in the early XIXth century, as shown in an oak bureau-cabinet (Fig. XI) dated 1805, made by a Llandovery (Carmarthenshire) craftsman.

To sum up, we may say that the Welsh nation (as a moorland nation with no great centres of urban activity until modern industrial times) has no virile tradition of those schools of painting and art for which the intercourse of urban society and the coteries of cities are such essential stimulants. The Welsh nation's serious contribution to international art is in literature. But Wales reared fine craftsmen in wood, and the Furniture Exhibition provided testimony enough of their ability to see fine things and to

make them. While it may be argued fairly that Wales has produced no great variety of furniture types, we should remember not only that the *cypyrdau tridarn* and *deuddarn*, the dresser and the settle as found in Wales, have assumed a new significance in furniture history, but that Wales's greatest achievement has been to adopt and modify to the simple needs of her countryside those modes which came and went in fashionable centres further afield. Such stimulation from outside has been healthy, for it made possible a combination of tradition and individuality so essential to a vigorous national life. It is to be hoped that a study of past achievement as represented in the Exhibition will invigorate Welsh artistic consciousness so that our craftsmen may be called upon to produce furniture for our daily use in keeping with the spirit of the century in which we live.

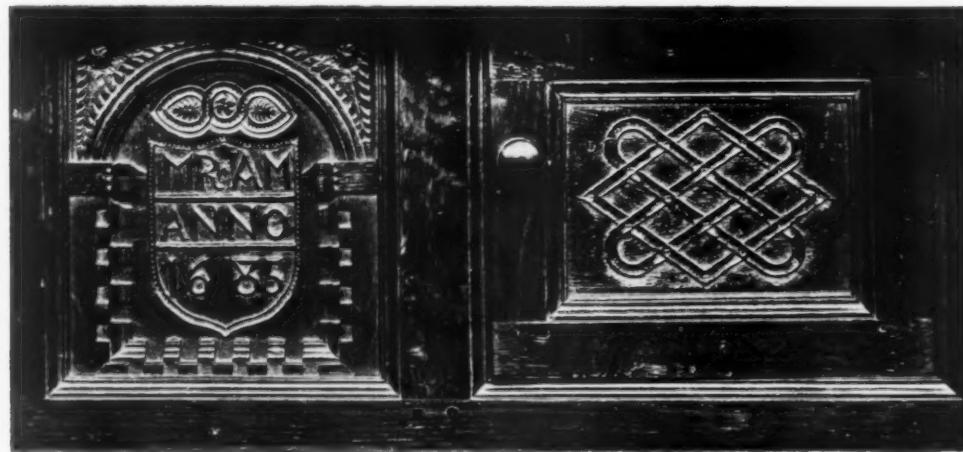


Fig. XIII. DETAIL OF THE ORNAMENT ON THE TRIDARN shown in Fig. III. Note the interlacing ornament of a Celtic character and the persistence of the Gothic tradition in the ornamentation of the spandrels

(All the photographs by courtesy of the National Museum of Wales)



LE LEVER DE FAUCHON

(Wildenstein & Co., Paris)

By N.-B. LÉPICIÉ

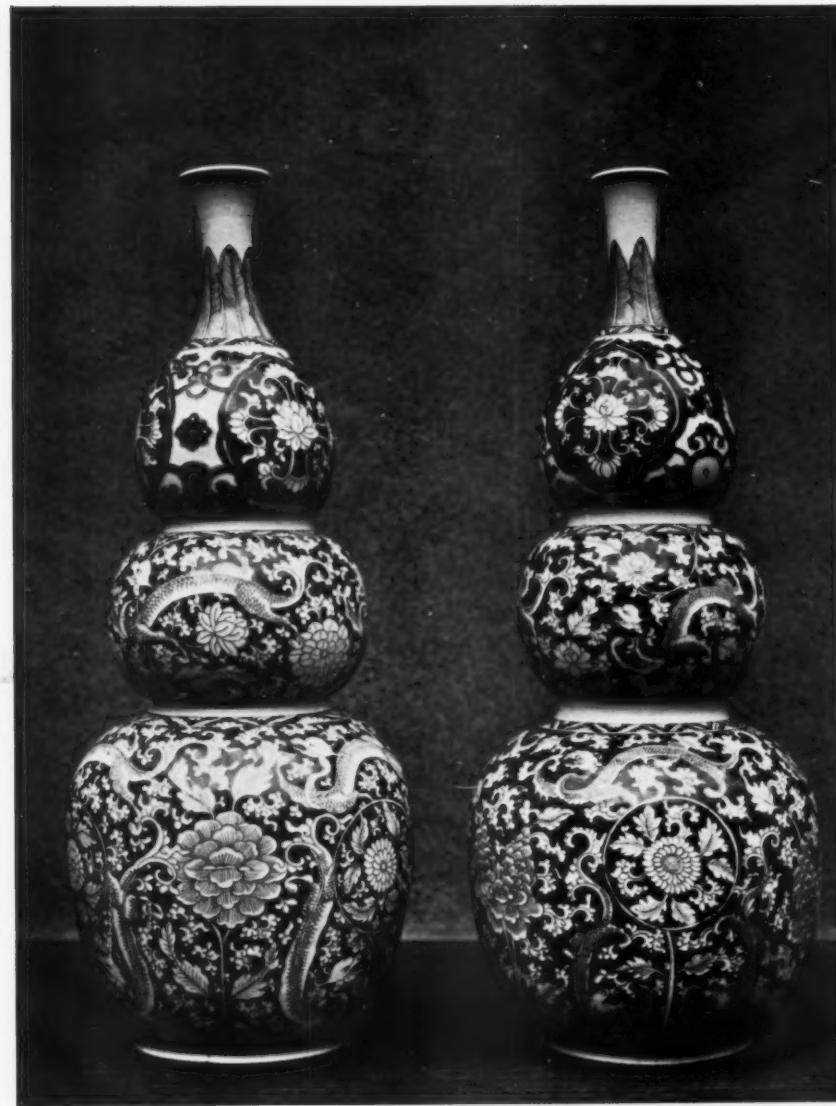
THE INTERNATIONAL EXHIBITION OF ANCIENT ART IN AMSTERDAM BY LEO VAN PUYVELDE

THIS exhibition was unique. It was the first that has been held by the Association of Dealers in Ancient Art in Holland. The promoters' aim was to show that persons possessing the noble ambition to adorn their homes with antique works of art can find objects to suit their taste as easily now as in the past. Also that art dealers are as active as ever in offering for sale works of the very first rank, and that, in these so-called difficult days, this important branch of business, far from being in danger of declining, is steadily advancing. This is matter for congratulation. Amateurs, collectors, wealthy patrons, art historians and directors of museums owe their best finds to the great dealers whose expert knowledge enables them to discover valuable works of art and put them on the market. And this exhibition was so successful that it will be useful to the dealers themselves. It has brought their association into notice and whetted the appetite of the collector, besides giving them the opportunity to demonstrate further their *esprit de corps*, already shown by the establishment of an international bureau of art dealers.

This first international exhibition was a masterpiece of organization. As there was real international collaboration, the leading houses in England, the United

States, France, Holland, Spain and Belgium contributed their finest works of art. Then it was very attractive. The promoters had exercised drastic powers of selection, and the æsthetic value of most of the 1182 exhibits was greater than their market value. Lastly, the selection was carried out so as to produce a well-balanced ensemble. Thanks to the unerring good taste of M. Schmidt-Degener, the director of the State Museum in Amsterdam, where the exhibition was held, the various exhibits had a harmonious setting. This was no easy task. Pictures, sculpture, tapestry, porcelain, pottery, ivories, textiles, furniture, glass, manuscripts, engravings, book-bindings and bric-à-brac had to be formed into groups. Limitations of space forbid a detailed description, and only a few outstanding objects can be noticed.

Among the Flemish Primitives, so rich in colour and so intimate in design, we note Tomas Harris's two exquisite Metsys panels, "The Rest on the Flight into Egypt" and "The Visit to the Tomb," from a series of the Seven Sorrows of Mary. Also Mme. Waarden Fiévez's two magnificent portraits of a man and a woman, attributed to Joos van Cleve, and Mr. Sabin's decorative "Holy Family" by the same artist.



A PAIR OF OLD NANKIN TRIPLE GOURD-SHAPED BOTTLES. K'ang-h'sie period (1661-1722) with decorations on blue ground. (H. R. Hancock, London)

The Flemish School of the XVIIth century contributed two superb examples of the gifted painter, Fyt, with his dazzling palette and sure brushwork, of which we prefer the admirable " Still life " of 1642 (Fiévez). Also a bold sketch by Rubens of " Jacob and Esau " (Savile Gallery). Colnaghi's " Exstasy of St. Augustine," undoubtedly by Van Dyck, is not a sketch for the large picture in Antwerp, as is stated in the catalogue, but a replica intended to be engraved by Peter de Jode. Van Dyck was further represented by the delicately tinted " Portrait of Adrien Moens " (Goudstikker).

The Dutch masterpieces included a self-portrait by Rembrandt (Katz); a splendid " Portrait of a Man " (Hoogendijk); two very fine Hobbemas, one, signed

and dated 1660, from the Katz Gallery, and the other, also signed, from Colnaghi; three works by Hals (Katz); a highly aristocratic " Still life " by Kalf (Hoogendijk); Cuyp's " Dordrecht " (Lord Duveen), full of golden light; and a superb " View of Antwerp " by Van Goyen (Goudstikker).

The German School was represented most distinctively by Cranach's very characteristic " Adam " and " Eve " (Goudstikker); and by a splendid little " Portrait of Erasmus " by Holbein (Langton Douglas), one of the most authentic and delicate portraits of the universal humanist.

Of the French School we note Goudstikker's two valuable paintings by Poussin and Claude; Wildenstein's

THE INTERNATIONAL EXHIBITION OF ANCIENT ART IN AMSTERDAM



PORTRAIT OF JAMES CHRISTIE, 1778

(*P. & D. Colnaghi & Co., London*)

By THOMAS GAINSBOROUGH, R.A.

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"Fanchon Rising" by Lépicié, and "Prudence" by Nattier, both very characteristic of XVIIIth century elegance in France.

Italy was strongly represented by Goudstikker's fine "Portrait of young Prince Serbelloni," a late work by Titian which displays his powerful modelling and the virtuosity of his colour scheme; also a clever drawing from the Houthakker Gallery. Five pictures by Goya hint at the wealth of Spanish painting.

The English section was less important, since a magnificent, highly comprehensive exhibition of English painting was simultaneously being held in the municipal Museum in Amsterdam. Beside Rowlandson's amusing coloured drawings (Sabin), we notice Gainsborough's "Portrait of James Christie" (Colnaghi). The intelligent, prepossessing face of the founder of the great London firm seems to be smiling at the collection of English art assembled here. This includes furniture, porcelain, embroidery, paintings and engravings, to which the Chippendale furniture gives a characteristically English air of combined elegance and comfort.

The French ensemble, more complete, concentrated upon the XVIIIth century. Fragonard's dainty drawings, together with delicately tinted paintings and busts by Pajou and Caffieri, accompanied the slender yet strong furniture created by cabinet-makers who raised their art to a height never attained elsewhere. It was a perfect representation of this exquisite period.

The best thing in the whole exhibition was certainly the wonderful collection of porcelain, in a room to itself. Here the standard of selection was even higher than elsewhere. We saw rare examples of *famille rose*, *famille bleue* and *famille noire*. For a long time Chinese porcelain, unlike European, was only baked once, at about 1,400 degrees. Cobalt blue and red oxide of copper, covered immediately by a varnished glaze, stood this baking best. Later on, green and black were added to produce more elaborate decoration.

We saw a cup on which the green ground set off the richly stylized floral decoration in five colours (Kang-hai), from the A. S. house of Pinna. Or a ginger jar with hawthorn decoration, on which the delicate prunus blossom stands out from the "cracked ice" blue ground, delicately emblematical of the snow melting on the mountain tops. This poetical evocation of spring shows what spirit and feeling a talented workman could put into a purely utilitarian article.

Dutch Delft porcelain, though often very beautiful, never equalled the delicacy of the Chinese, as we saw here. Only Sèvres porcelain, which was well represented in the exhibition, approached the delicacy of the Chinese for a short time.

Among many outstanding exhibits, we must notice several Flemish and Spanish tapestries from the Gobelins and la Savonnerie workshops. Also a grand XVIth-century Ispahan carpet, its colour scheme full of lovely rhythm, which was lent by the Spanish Art Gallery in London.



CHIPPENDALE SETTEE, XVIIIth Century

(D. Katz Collection, Dieren)

NOTES FROM PARIS BY ALEXANDER WATT

THE MUSEUM OF NATIONAL ANTIQUITIES AT THE CHÂTEAU DE SAINT-GERMAIN-EN-LAYE



Fig. I. BOAR HUNT CHARIOT PRE-ROMAN ERA. Discovered at Mérida
Musée de Saint-Germain-en-Laye

THIS time last year I mentioned, in *Apollo*, the fact that there were no exhibitions of importance then being held in the French capital; I accordingly took the opportunity of writing about some of the new and little-known Paris museums. I am prompted, for the same reason, to do likewise this year. I almost feel obliged to do so, for Monsieur Auguste Lefebure, one of the Municipal Councillors, recently proposed a propaganda campaign in favour of many of the little-known Paris museums. He rightly contended that little was being done to attract visitors to the city's museums and galleries, many of which are inconspicuously situated and bear names which give no indication of the nature of their exhibits.

Thus it is that renovations recently carried out at the Musée de Saint-Germain-en-Laye have brought public attention to several objects of great interest that have hitherto remained unnoticed in obscure corners of the museum. It is not generally known that this Museum of National Antiquities is an extension of the Louvre.

It was Napoleon III who, in 1862, issued a decree that a Museum of Celtic and Gallo-Roman Antiquities

should be founded at the Château de Saint-Germain-en-Laye, and that this should be placed under the curatorship of the Imperial Museums. In doing so Napoleon III put into execution a scheme formed during the Restoration by the Duc d'Angoulême, who had intended establishing a Gallo-Roman Museum in the Palais des Thermes, in Paris.

The ancient Château de Saint-Germain-en-Laye, then, was chosen to house the collection of the new museum. Since it was abandoned by Louis XIV in 1682 for Versailles, this historic building has undergone many changes. At various times it has been used as a cavalry school, a barracks and a penitentiary! So a complete restoration of the château was essential. Work was begun in 1862, and terminated in 1907. During the last two years the museum has been reinstalled and arranged in such a manner as to present a concise history of Gaul from the Palaeolithic Ages up to the time of Charlemagne.

The museum also possesses many objects collected outside of Gaul, and a number belonging to different periods. The year 1889 was an important one in the history

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Fig. II. CELTIC DEITY (bronze), 1st century A.D.
Discovered at Bouray, France (Seine-et-Oise)
Musée de Saint-Germain-en-Laye

of the National Antiquities of France. It was then that the admirable Piette collection was first exhibited to the public. At the same time the results of the excavation work carried out by Frederic Moreau, in the Aisne district (where Merovingian and Gallo-Roman burial grounds were discovered), were made known. With the collection of Joseph de Baye, who made some highly interesting discoveries in the Neolithic grottoes and the Gallic necropolis in the Marne district, a rich survey of the primitive civilisations of Gaul was thus obtained. Although these three noteworthy collections were destined to be broken up, many of the most important exhibits have now been brought together at the Museum of Saint-Germain-en-Laye.

Some important acquisitions have been made during the past two or three years. Of such I would mention the friezes from the Solutrean sanctuary at Le Roc, near Sens (in the Charente district), discovered by Dr. Henri Martin; and the skull of a Neanderthalian child, also discovered by Dr. Henri Martin, at La Quina, in the same district. There have been some important private collections which, unfortunately, have not graced the Museum of National Antiquities; such as the collection that Morel brought together after much laborious excavation work in the Champagne district, and which was acquired by the British Museum. The museum has, nevertheless, managed to obtain a number of outstanding objects which count of considerable importance in the history of palaeolithic art, and the relationship between the Iberian Peninsula, Western

Gaul and the British Isles. Of such are the collections formed by MM. Passemard, du Chatellier and Dr. Meunier, discovered in the grotto of Isturitz (Basses-Pyrénées), the megalithic monuments of Brittany, and the cemetery of Lavoye (Meuse). M. l'Abbé Philippe and M. Pirouet are also gracious donors to this museum, having presented the objects of the Bronze and Iron Ages that they discovered in the village of Fort-Harrouard (Eure-et-Loir) and at Château-sur-Salins (in the Jura).

Here also are some remarkable documents relating to the advent of the Celtic populations in Gaul, and various objects marking the successive stages of the invasion of the Gauls in France. But the most important acquisitions of the moment are the head of a young Aquitanian chieftain, discovered seventy-five years ago at Bordeaux, on the occasion of the demolition of the Gallo-Roman enceinte; and a seated god, with legs crossed, discovered in the waters of the Juigne, at the Château de Mesnil-Voysin, at Bouray (in the Seine-et-Oise district). This much-prized relic was found in 1845, and was ignored for more than half a century. It remained in the possession of La Marquise d'Argentré until 1911, when M. Héron de Villefosse presented it to the Société Nationale des Antiquaires de France. It was eventually acquired, in 1934, by the Musée des Antiquités Nationales at Saint-Germain-en-Laye.

I almost forgot to mention another recent and very noteworthy acquisition, the pre-Roman Boar Hunt



Fig. III. HEAD OF A PRINCESS OF THE FAMILY
OF SAINT-LOUIS. XIIIth century
In the chapel of the Château de Saint-Germain-en-Laye

NOTES FROM PARIS

Chariot. This characteristic example of the art produced in the pre-Roman sanctuaries of Spain was discovered at Mérida. It was here that was born—from the influence of archaic Greek, and especially Etruscan models—a descriptive plastic art that developed into the production of powerful, original works.

MM. Raymond Lantier and Claude Schaeffer, the curators at the museum, are to be complimented for the excellent reinstallations that have just been carried out at the Château de Saint-Germain-en-Laye. In addition, several new galleries have been opened. In one of these, formerly reserved for the wardens of the château, are exhibited a collection of models of Roman monuments in Gaul. It was only recently that these interesting models—executed, from 1839 to 1844, by the able architect Auguste Pelet de Nîmes—were removed from their storage in a loft at the Ecole des Beaux-Arts and placed in the Saint-Germain Museum. In a neighbouring gallery are exhibited some ancient engines of war. These unique examples were restored by Verchére de Reffye, a colonel in the artillery, for Napoleon III, while the Emperor was engaged in writing his History of Cæsar. The museum is to-day proud to possess these most famous examples of their kind. The huge ballista, twice the height of a man, is still in excellent working order. It was first tried out in the presence of Napoleon III in the great courtyard of the château; and later, in 1875, on the occasion of the International Geographical Congress, on the field for manœuvres near Loges, before a large public, army officers and journalists. Despite heavy rain, the results were very satisfactory; the long arrows, heavily armed with steel, carried to a distance of 310 metres. This formidable machine now stands in a prominent position on the ground floor, facing a narrow window. One has the impression that it is quite ready to enter into action against any raiders attempting to storm the glorious château.

Apart from its famous collection, the Château de Saint-Germain-en-Laye is itself an object of great interest. A new passage now leads to the splendid chapel, a marvel of Gothic architecture, lit by very fine, tall, stained glass windows of a greenish hue. This was constructed under Saint Louis in the early XIIIth century. It is older by ten years than the Sainte-Chapelle de Paris. Despite the many changes that have overcome the château,

this chapel has almost entirely retained its original aspect. The ogives of the transept are ornamented with heads sculpted in full relief. These are reputed to be portraits of prominent persons of the XIIth century, and of Louis IX, Blanche de Castille, and the brothers and sisters of the King. These realistic portraits, which are of considerable importance in a study of the art of the XIIIth century, are among the most ancient in the scientific, royal iconography of France.

This chapel was continually used when the château was the residence of the Kings of France. It has been the scene of many important events. In 1247, Saint Louis here received Baudoin II, Emperor of Constantinople. The marriage of Francois Ier and Claude de France was here celebrated in 1514. And on September 5th, 1648, a Te Deum was here sung on the occasion of the birth of Louis-Dieudonné who, after being baptised in the chapel, became Louis XIV. When the château was abandoned by the Kings of France and given over to the Stuarts, the chapel was used for religious ceremonies by Queen Mary and James II. To-day the chapel forms part of the museum and houses a collection of sculpture and sarcophagi relating to the history of Christianity in Roman and Merovingian Gaul.

This glorious chapel and the great number of prehistoric remains, architectural models of Roman monuments in Gaul and Roman engines of war, ranged in the galleries of the renovated museum, ought to bring to Saint-Germain the connoisseurs of early art and history, as well as a public anxious to acquire new knowledge on a visit to the historic château.

The Musée Guimet, which I mentioned last year as having commemorated its fiftieth anniversary with the holding of an exhibition of the objects excavated in Afghanistan by the Hackin-Carl archaeological expedition, has recently made several important acquisitions. The objects brought back by the Croisière Jaune expedition, and which were exhibited at the Musée Citroën, have now been divided up among several of the French museums. The Musée Guimet, which is the leading museum of Eastern Art in Paris, acquired the fine collection of Tibetan bronzes. These have been placed next to the well-known Bacot examples in the museum. A number of Thanh-hoa ceramics have likewise been placed next to the Pouyanne legacy. Other objects from the Musée Citroën include some



Fig. IV. SIVA DAKCHINAMOURTI. Dravidian Bronze
(South India)
Musée Guimet

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fine Kansou vases (with polygonal bases) of the Han dynasty; some sculptural fragments originating from Sorcuq, in Chinese Turkestan; and one or two small Buddhist heads in stucco found at Hadda. The last-named have been presented to the museum by M. Pierre Michelin, director of the Société Citroën, in memory of André Citroën and George-Marie Haardt.

It is, however, the Indian section of the museum that has profited the most. M. C. T. Loo has presented two Amaravati bas-reliefs; a fragment of the handrail of a marble balustrade and a representation of the First Preaching of Buddha, symbolised by two gazelles worshipping the footprints of the Blessed One. The presence of a new Dravidian bronze is likewise due to the generosity of M. Loo. This is a representation of Civa Bhairava and is very interesting from an iconographic point of view. Terrifying in aspect, with large, staring eyes, jewels constituting serpents, and necklaces of skulls, Civa is here portrayed as protector of the universe. During the IXth century the Kapalika sect greatly worshipped Bhairava, and considered him the author of

the creation and of the survival and destruction of the cosmic worlds. It is said that this sect practised human sacrifice.

The Musée Guimet has received from the Société des Amis du Louvre a Bodhisattva head, originating from the Mathoura district, and a life-size head of Buddha originating from the same place; the curious fluted coiffure of this Buddha recalls the Khmer art.

Among the several bronzes from the south of India that the museum has lately acquired that of a Civa Dakchinamourtî is especially interesting. This figure probably belongs to a distant era and offers considerable comparison with two other Dakchinamourtî exhibited in the same gallery. Civa is here represented as the master of ascetic doctrine, of music, dance and other sciences. The torch that he bears in his hand symbolises divine wisdom and illuminates the souls of faithful Civaists. The dwarf that he crushes underfoot symbolises the ignorance of living beings.

These and other interesting objects have greatly enriched this important museum of Eastern Art.

A NOTE ON THE EXHIBITION OF FLEMISH PRIMITIVES AT ROTTERDAM

BY Dr. ALFRED SCHARF

Since the memorable exhibition of 1902 at Bruges we have seen several different selections from the art of the Flemish primitives: at Brussels in 1910 and 1935, at Antwerp in 1930, at Paris in 1935. In each case scholarship inspired the selection and profited from comparison of the works shown. These exhibitions afforded great opportunities for examining material which yielded not so much to documentary evidence as to analysis of style.

No exhibition of the first creative period in Dutch painting had hitherto been ventured upon. Such artists of Dutch birth as Jan van Eyck, Dirk Bouts and Gerard David practised their art chiefly in the Southern Netherlands, and are, therefore, indisputably classed as Flemish art. Furthermore, north and south were not yet separated politically at that time, while to-day the State of Holland does not, from the standpoint of culture and the history of art, quite fall within the area properly called Holland. To what, if any extent, then, its art products of the XVth century may be placed in the category of "Holland" is difficult to say.

Dr. Hannema, Director of the Boyman Museum in Rotterdam, to whose initiative and connoisseurship we owe this wonderfully interesting and instructive show, has tried to overcome the difficulty by restricting the exhibits, except for a few unimportant examples, to artists at work between 1480 and 1550 within the present

confines of the Dutch State. The line of development runs from Geertgen tot sint Jans to Jan van Scorel, with Hieronymus Bosch as the centre of interest. An extensive array of paintings, drawings and engravings is on view at Rotterdam.

We saw here how individual and how different from the art of the Southern Netherlands is Dutch painting. The more robust feeling for form (the outcome of a different, simpler, and more direct relation to reality), resulting in more "natural" representation of objects, contrasts with the more refined and more idealizing vision of Flemish painting. Similarly, the bold distribution of colour, with its greater concentration and stronger contrasts, differs from the colouring in the Southern paintings, which merges more with the tone conveying the plastic form.

Only in Bosch's case can the question of nationality and origin not be answered by reference to political geography. The scene of his activities—at s'Hertogenbosch, then in the Duchy of Brabant, now part of Holland—was outside the radius of Dutch culture. Judged by his figures, his burlesque creations mark Bosch out as an individualist rather than as the representative of any class or period. Furthermore, the chief repercussions of his art must be sought, not in Holland but Flanders.

A. S.

A NOTE ON THE EXHIBITION OF ENGLISH PRIMITIVES AT ROTTERDAM



PORTRAIT OF A SCHOOL BOY

(See Note on Rotterdam Exhibition p. 232)

By JAN VAN SCOREL

UNIQUE FIGURE IN FINE CARVED AMBER

BY GEORGE C. WILLIAMSON

HERE has recently been brought to England a very remarkable amber figure, which is believed to be unique and is of exceedingly early date.

It originally belonged to Professor Ilya Metchnicov, a well-known Russian collector of fossils and antiquities. It is the property of Marchese Barnabò.

The figure is 7½ in. high (190 mm.) and at its widest place across the arms, 2½ in. (60 mm.). It stands on a wooden base, which is probably original, and is much worn by age, measuring 1½ in. high (35 mm.) and 2½ in. at its greatest width (60 mm.).

It represents a standing figure of a king or potentate, clad in a long robe. His hands are clasped in front of him and are cleverly carved, his hair is curly, and he has a long, square beard, which falls on to the front of his robe, and that front is composed of finely wrought filigree work in gold, about 1½ in. by 1 in. (25 mm. by 20).

The figure is one of great dignity and awe, the robe decorated with a double row of ornamentation, which extends all round it, in two sweeping lines, and is composed of three parallel bands, and below, a series of rectangular curved panels, depending and forming a sort of fringe. On the lower part of his robe is a panel of a different type of fringe, composed of long rectangles falling from circular ornaments, and this is cut away to reveal the feet, the toes of which project beneath this ornamentation.

From the rear view of the figure it is evident that the potentate is wearing a ruff of three rows and a plain waistbelt.

The figure is quite complete, but has marks of various damaged places, due to the soil in which it was contained and to the efforts made to extract it therefrom. The figure is distinctly Assyrian in its type.

The amber is of a glorious rich orange and yellow character and is especially attractive under a strong light.

According to the statement made by Ivan Mikhailov, who was the professor's attendant and curator, and into whose possession the figure came, to his friend Alexis Kosmisky, of Lublin, Poland, it was regarded by Professor Metchnicov as the supreme object of his collection.

Its history, he said, was that it was given to him by his friend Omar Pacha, whose real name was Michael Latas, a deserter from the Austrian Army, who had embraced Mohammedanism, and then became a colonel in the Turkish Army and fought in the Balkan States.

Omar Pacha purchased the figure in a bazaar at Cairo from a man named Ali Ahmad, who had acquired it in (about) 1875 from a Turkish labourer, who was digging for stone along the bank of the Tigris, in order to erect

a house, when he had found this figure, together with some gold and silver ornaments, which he sold for their weight in metal and which were melted down; and other things which he could not describe, which he regarded as of no importance and therefore threw away.

He, however, retained the figure, which interested him, and sold it to Ali Ahmad, who in his turn sold it to Omar Pacha, who presented it to the professor, who owned it until the recent War.

There have been some wonderful discoveries made quite lately by the Louvre Expedition on the shores of the Euphrates, and the site of a town known as Mari, once the capital of an ancient kingdom in Syria, has been discovered. In connection with this discovery statuary of the highest importance has been found, and the remains of vast buildings and also 1,600 clay tablets, dealing with the finance of a State practically hitherto unknown. The names of four princes, whose existence even was quite unknown before these discoveries, have been found, and they, the leader of the expedition says, belong to the Royal family of Mari that dared resist Hammurabi, who had made war upon Mari twice.

Of one of these princes a statue has been found, bearing a certain resemblance to this hieratic amber figure. The discovery goes back to what is called the third millennium before Christ, making it evident that the civilisation in the Middle Euphrates during that period was extremely brilliant. *The Illustrated London News* in its issue of September 7th, 1935, gives an illustration of the figure of Ishtoupioum, and this bears a resemblance to the figure of the amber statuette. The pose is identical, the headdress dissimilar, but the expression of the face and the shape of the beard are very similar to those in the amber statuette. The resemblances are sufficiently close that an observer can hardly help feeling that the statuette must have come from a district very close to where these excavations have been made. The little amber statuette, however, is much more refined in style and seems to resemble the pre-Sassanian statuettes found recently in Ishtar's temple and is probably of the same age.

The amber figure is most definitely one of great antiquity, belonging to a very remote past. It is the most impressive figure in amber that I have ever seen and far exceeds in splendour the small and somewhat similar Sassanian figures that I have inspected in Russia. I know of nothing even approaching it in dignity and in importance. I am conversant with most of the figures in amber in the various museums of Europe, and I have seen those in some of the museums in America. There is nothing of equal dignity to this figure in any of the museums that I have visited.

UNIQUE FIGURE IN FINE CARVED AMBER



FIGURE IN FINE CARVED AMBER
Found on the bank of the Tigris

NOTES FROM NEW YORK

BY JAMES W. LANE



Fig. 1. THE GULF STREAM

By courtesy of the Metropolitan Museum of Art

BY WINSLOW HOMER

MIDSUMMER, when these lines were being written, is not the busiest period in American art. The artists are spending the dog-days in the mountains or by the sea and while a small fizz of exhibitions bubbles up in those places, the metropolis is all but empty. I shall therefore use part of this letter to say something further about the note on which I ended last month: the American Government's efforts for artists.

Just a year ago thirty-six million dollars were allocated by the federal government for the relief of artists. As there were some fifty thousand needy ones, the plan was gargantuan indeed. The project, which guarantees the artist or artisan the equivalent of over twenty pounds a month as a living wage, embraces an almost incredible number of activities. Thus, it includes, in the New York division alone, mural work and theatre models, easel painting, sculpture, poster design, photography and art teaching (such as gallery tours, circulating art exhibitions, creative home planning, and costume design). As though this did not suffice, there is room for artists in stained glass—several of whom are now working on an enormous stained-glass window in the United States Military Academy—and for water-colourists and photographers in the so-called "Index of American Design." This latter project, which is of value to libraries and museums, encourages some of the most exciting work of all: the copying by pigment or lens of priceless objects of the American colonial period,

such as samplers made by the Shakers, or garden designs found in rare books, or certain pieces of furniture of which only a few examples are extant. The artists working for this Index have pursued their work with such fidelity that it is wellnigh impossible at a distance of one foot—I tried it and failed!—to distinguish whether the copy of a sampler (in water-colour) is the original (in weave), or *vice versa*.

This has been a year of centenaries. John La Farge (1835-1910), who in Trinity Church, Boston, in 1876, did the first murals in the United States and whose "Ascension" in the New York church of that name is his finest achievement as muralist, came in for two exhibitions—one at the Metropolitan Museum, the other in the Boston Museum of Fine Arts. La Farge was a painter of great distinction. Like Manet, he was studied under Couture. As an Impressionist he was even a step or two ahead of the game, since some of his early landscapes of the 'seventies show developments that were later worked out in France. In water-colour he was an apt commentator of his various travels with Henry Adams to the South Seas and Japan. He was a profound critic of painting, whose norm he thought to be the Renaissance mode. His own was, so that we are not surprised that it was Titian, and, modernly, Rubens and Delacroix, whom he most revered. A practiser of swashbuckling art finds that La Farge had no force, but if his refined and composeful painting did not go in for the harshness and brutality apparently

NOTES FROM NEW YORK



Fig. II. BACK HALF OF A TAPESTRY-WOVEN CHASUBLE. Netherlandish (Brussels), 1525-1550
By courtesy of the Metropolitan Museum of Art

consonant with much modern art, it has the aroma of an ineffable beauty.

Winslow Homer (1836-1910) makes a good pendant to La Farge. Wind and force rather than light and calm interested him, so that although we do have paintings and engravings from him that are somewhat static, the notation of movement, in which his splendid water-colours of scenes in the Adirondack Mountains and in the tropics excelled, was his forte. He was the greatest painter of the sea America has ever had. His realism depicted it either breaking on a rocky coast or miles from land, on the fishing banks where small dories worked in constant peril from storm and fog. He has fathered a whole school of sea-painters in America—men like Frederick Waugh, Emil Carlsen and Birge Harrison. His delineation of fisherfolk, if not that of the sea itself, derives from more than a year's stay he made about 1881 at Tynemouth, near Newcastle, where his cottage on the cliffs afforded him the necessary views of the returning boats and the waiting wives. Homer, on his return to America, lived mostly in Maine, at Prout's Neck, where, above the majestic breakers, his studio, a reconditioned stable, still stands—the scene, this summer, of an amazing exhibition of his water-colours. Earlier in the year Knoedler in New York and the Pennsylvania Museum had paid homage to this master of the ocean, whose waves may be less poetic than Turner's, but which are almost as terrifying.

Recent accessions to the Metropolitan Museum include three well-preserved alabaster capitals from Syria. Early Islamic, these vie with the façade of the Mshatta

Palace and the reliefs in the German State Museums of Berlin as the only instances of this art in the West. The style is interesting as showing parallelisms with Romanesque capitals which admittedly were based on Oriental design. The basket style of the capitals is related also to both Sassanian and Early Christian art.

Another notable accession is a beautiful sixteenth century tapestry-woven chasuble from the Netherlands with a cruciform orphrey depicting "The Last Supper" and two saints, John and Andrew, in niches. The museum bulletin refers to the fact that a chasuble, now in the cathedral of Uppsala, in Sweden, is the only vestment like it. The weaving in both points to Brussels as the origin. In the chasuble illustrated, it is interesting to note that for the subject of "The Last Supper," Dürer's woodcuts of the "Little and the Great Passion" have been drawn upon for details.

The other important acquisition by the Metropolitan is a Napoleonic presentation gun. Legend says Napoleon gave it to Marshal Ney, but the only thing that is certain (for the piece has no inscription other than the artist's name) is that Napoleon gave richly chased swords and guns to key-men in his régime and hence it might be expected that he did something of the sort for Ney. The gun factory at Versailles was established when the other arsenals of France, after the Revolution, were unable to turn out a total of a thousand guns daily. There was a separate shop for *armes de luxe*, and Boutet (1761-1833) was established over it by Napoleon in an eighteen-year contract that ran until 1818. Under him the elegance of French gun-making was preserved. The details of the particular presentation gun, as illustrated, show the refined swan-neck hammers, the elaborate cartouche for the name plate, and the many opportunities for delicate chasing and sculpture of the gold and silver mountings. The Versailles manufactory was an important milestone in French art. Boutet, its director, ranked with Napoleon's goldsmith, Biennais, and his designs were famous. Upon his death ten of them were acquired by Détaille, French painter of military scenes.



Fig. III. DETAIL OF NAPOLEONIC PRESENTATION GUN. Made at the Manufacture de Versailles, dated 1801
By courtesy of the Metropolitan Museum of Art

A P O L L O



Fig. 2. From the Parthenon, Athens



Fig. 3. Work of a leading modern European Sculptor



Fig. 4. Portrait of Pope Innocent X—By Velasquez



Fig. 5. Work of a leading modern European Painter

THE ART OF OUR DAY

A PAPER READ TO THE ROYAL SOCIETY OF ARTS BY MR. PHILIP A. DE LÁSZLÓ

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MAY I begin by saying how greatly I appreciate the opportunity that has been given to me to speak to you to-night about the art of our day.

In any examination of the history of art one of the first things to appear is that from time immemorial there has been between religion and art the most intimate alliance. Always the exponents of religious beliefs have sought the assistance of the artist as an interpreter who could visualize the principles of the creed which was being presented and make visible the mental images which the teacher was suggesting by means of words. But the artist, enlisted in this way in the service of religion, was required to make his work worthy of the mission which it was to fulfil. The best was expected of him and there had to be, in all that he attempted, a real spirit of reverence. It was recognized that, while he was the servant of religion, he was also its ally, and that his standard of performance must be as sincere and as earnest in its pursuit of perfection as that of the most devout believer in the creed which they both were striving to advance.

And, it must be said that in all the past civilizations of which we have knowledge to-day the artistic achievement which had as its purpose the glorification of religion has been of the highest rank, and has shown the spirit of the artist under its most convincing aspect. Look where you will—in China, India, Egypt, Assyria, Mexico, Greece or Rome—and at what you will—at the bas-reliefs of Assyria, the temples of Egypt or the art treasures of the Vatican—and you will find in them all a seriousness of intention and a loftiness of effort which are exceedingly significant. Certainly, it was the same devotion to a noble ideal that inspired the monumental work of Michelangelo in the Sistine Chapel, and the Parthenon, that magnificent achievement of Phidias. Both of them were giving of their best, because they held that only by the generous gift of what they felt to be their best, could they keep faith with the divinity in whom they believed.

Michelangelo, on his death-bed, said to his great friend Cardinal Salviati, "Two things I regret: firstly, that I have not done more for the well-being of my soul; and, secondly, that I must die while in my art I am still only learning to grasp the A B C."

This desire to reach the highest has been, I repeat, the source of that vitality and that spiritual energy which have kept unbroken the continuity of art among all the changes that civilization has undergone. Just as in the ancient Pagan world it had power to stimulate the aesthetic activities of which so many evidences remain to-day, so on the advent of Christianity it became one of the chief means by which the realities of the Christian faith were made clear.



Fig. 1. About 8,000 years old. Cave Painting in Colour

on earth and all ye need to know." I am anxious you should appreciate the full significance of this because I propose to speak very plainly about what is happening in these days to affect the spirit in which artists work.

We are living to-day in a material age, in times when mass production leaves no opportunity for the exercise of that individuality of effort which is one of the essentials of real artistic achievement. We restless moderns have no use for sentiment, and in the hurry and rush of our daily existence there is no moment allowed to us for contemplation or quiet thought. We are dominated by a craving for sensation and our whole outlook on life is ugly and distorted.

Is this striving after perfection for the glory of attaining it? Is this sordid materialism the spirit an artist should bring to his work? How would it be possible for him to claim that he is the worthy heir to a great tradition if, after the modern manner, he is mainly studying how to evade responsibilities and how to escape from disciplining and restraint? And how can he hope to create the perfect work that is required of him if, to attain material success, he drags his accomplishment down to the level at which it will satisfy a debased popular taste?

Now, I am asking you to consider these questions because I am convinced that the answer to them is to be found in the condition of the arts to-day. I say intentionally "the arts," as I feel that they all show symptoms of the same disease; but for the purposes of my argument it will be sufficient if I limit myself to the art of painting, which is my particular concern. Look, I beg you, at the paintings which are to be seen in present-day exhibitions and tell me in how many of them you can discover evidences of earnest intention. Take your minds back to the art of those periods long past to which I just now referred—how much of its sense of serious responsibility survives in the works of what is called our modern school of painting?



Fig. 6. The Sitwell Family—By John S. Copley

I am much afraid that, in describing the majority of the productions of that school, honest comment would necessarily become exceedingly plain speaking. We should have to fall back upon such phrases as are used by the eminent French writer, Camille Mauclair, in some of his articles on our contemporary art. He declares that he finds in it "hatred of nature and of beauty," "a passion for ugliness for its own sake," and "an aggressive barbarism which transforms the human body into a scarecrow and nature into a nightmare"; and unhappily we often should have to agree that he is right when he dismisses so many of the artists of the modern school as "apostles of deformity, and negro-lovers."

Frankly, I do not think that in what has come down to us from past civilizations you would be able to point out anything which would fairly be open to such attacks as these. Of course, you would find examples of primitive work, but they would be honest in intention and free from affectation. You would, here and there, come across quaint caricatures of natural facts, but that the motive in them was definitely humorous could not be mistaken. Also, you would see, often enough, natural forms conventionalized and reduced to a formal pattern, but these would be arranged deliberately to fulfil a clear decorative purpose. To say that in any of these there was a passion for ugliness or an intentionally aggressive barbarism would be untrue. Hatred of nature and beauty would be the last thing of which the artists responsible for such works could be accused.

No! With a feeling of regret I say it—now, at the end of the many thousands of years through which civilization has progressed, the degradation of art has been reserved for our time.

Yet, after all, if the great mass of ordinary men can be reproached for being ignorant and lacking in taste, is it really their fault? May it not be that for their deficiencies they are more to be pitied than blamed? Are they being given a fair chance? In bygone days the artists, by keeping their work consistently at the highest standard to which they could reach, showed the public what artistic effort could achieve, and accustomed the ordinary man to expect the best. Unconsciously he was being educated and helped to appreciation of the greater qualities in art.

But who is to reach him now? The artists are shirking their responsibilities and following where they ought to lead—offering to the public the trivial and ridiculous stuff which they think it

wants and seeking to take advantage of its ignorance. Who can take their place? The writers on art? How many of them are capable of educating even the most willing learner and how many are genuine exponents of honest artistic principles? In far too much of what is being written about art to-day, I see nothing but ill-considered and inconsistent advocacy of wild theories, and even more intemperate adulation of erratic departures from æsthetic sanity.

One of the absurdities of modern criticism is the argument, which you will find put forth even in the most prominent newspapers, that the representation of nature is not art, and that a man is only to be counted as an artist when he evolves something from his inner consciousness, without reference to, or dependence upon nature. The less evidence of nature study there is in a piece of work, and the greater reliance it shows upon a morbid or ridiculous convention, the more artistic is it pronounced to be. In other words, art has to turn its back on nature; and the crazy fancies of unbalanced men are to be substituted for the inspired interpretation of natural truths which is given us by the observant artist who can show clearly how he responds to the impressions which nature makes upon him.

This argument, I repeat, is absurd, because art from its earliest beginnings has concerned itself primarily with the representation of nature. Art and nature are linked together by a bond which cannot be broken. It follows that the people who have no belief in nature as a teacher and guide are going after something which is not art at all and they must find some other name for the devices by which they pretend to express themselves.

What then is to be done to re-establish the authority of true artistic tradition? I cannot believe that art, with all the splendour of its long record, is destined now to sink into decay. Its state was better even in the Stone Age, when the cave man drew, upon the rocks that sheltered him, pictorial impressions of the world he knew. A savage he may have been, but he was by instinct a sincere student of realities, and in dealing with them he did his best. We want to recapture his spirit, for it was the one by which all real effort has been directed ever since. The artist must begin by amending his ideas about the way in which he can legitimately express himself. It will do him good to go back to the cave-man for some much-needed lessons in sincerity and simple directness of vision, but when he has learned these lessons he must look, for guidance in the way to apply them, to

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those master-craftsmen who have established the standard of technical achievement through the successive epochs of art history.

The craft of painting has to be learned again to-day, because too many of our present art workers have forgotten that perfection of handiwork is unquestionably one of the greater essentials in all artistic practice and that, without it, the artist can never properly explain himself or make the meaning of his work reasonably clear. This was well put by Mr. Frank Rutter, the able art critic, in a recent article, when he wrote, "we can all agree that the best intentions will not redeem a picture that is pitifully poor in technical merit."

One of the symptoms of the aggressive barbarism of which Camille Mauclair complains is the wilful neglect of technical quality which is seen in so many of the modern works of art. The men who produce them no longer care to draw correctly, or to paint with any grace of handling; they do not study how to manage their materials; they make no attempt to observe subtleties of colour and tone relation, and they have adopted a slovenliness of manner and method which is lamentable. Hence the feeling of repulsion which present-day paintings only too often excite.

The artists, as I have just said, should begin by setting their own house in order. But as soon as they have proved that they are genuinely anxious to reform, they have, I think, a right to expect that the intelligent layman will take his share in the educating of the wider public. But, of course, if he is to make the right use of the opportunity offered to him, he must be in sympathetic agreement with the principle that the chief article in the artist's creed is the seeking for perfection. In other words, he must acquire full power to discriminate between the men who deserve encouragement in their struggle to excel, and the pretenders whose earnestness is only a pose.

In the intellectual life of any civilized community art is one of the most powerful influences, and it is enormously important that this influence should be rightly directed. But now that the signpost which formerly pointed this direction has been thrown down, the people who depended upon it to keep them on the right track are left without guidance and have gone astray. So, if the intelligent men are not interested in art; if they, the leaders of public opinion, do not think it worth studying or understanding, can you be surprised if it falls into evil ways and if the painters—who have to make a living somehow—plunge into wild experiments in the hope that they will attract attention. So many modern works convey nothing to the uninitiated, and art which requires verbal explanation has failed in its purpose.

Now, I want to explain why, as a painter, I believe so strongly in the worship of nature. When did the art of painting have its beginning? I presume that the cave-man, whom I mentioned just now, can be accepted as the founder of the painter's art. At any rate he was, as far as we know, the first human being to make pictures and to represent in them the things he saw. He must have had both the faculty of observation and the power to memorize what he observed; and he developed a quite considerable degree of technical skill. To speak of him as a sincere student is fair enough; he obviously did study, or his memory would not have served him so well; and that he was sincere it is impossible to question, when we note the way in which he strove to realize what seemed to him to be essential facts. Really, the gap between him and the greater masters in art history is not so wide as one might think. Their intentions were much the same as his; it was in the greater skill with which they expressed themselves that their advance from his stage of development was mainly shown.

In this advance we can trace the evolution of the art of painting. It began with a plain statement of something seen and remembered. As it went on, this statement was embroidered and amplified, details were added to it, and imagination entered in. But this fuller elaboration did not induce in the masters any lessened respect for the authority of nature as a guide and teacher; rather did it make them more earnest and devout in their worship. So, you will see why, as a painter striving constantly for the completeness that I hope to attain, I remain a devoted lover of nature. But do not misunderstand me when I say this. I am not implying that I must confine myself to slavish and mechanical copying of the subject before me, or that I must never arrive at anything more than a piece of literal realism. What I do contend is that I must have a close and intimate understanding of the mysteries of nature, because, until I have gained that, I cannot hope to translate correctly into the terms of imaginative art the beauties she reveals to me.

Let me illustrate this by an example. Take that supreme British master, Turner. His early studies were plainly the efforts



Fig. 7. Work of a leading modern European Painter

of a man who was trying earnestly to accumulate experience and to secure a full control over the practical details of the painter's craft. By producing a long series of such studies, he made himself a master of executive processes and then, on this safe foundation of assured craftsmanship and exhaustive knowledge, he proceeded to build up that marvellous achievement, as a poetic and imaginative artist, which gave him his unique position in the world of art. Yet he kept his cave-man sincerity throughout, and his fidelity to nature as the source of his inspiration never changed or weakened. What his prolonged research had taught him was how to grasp the essential meaning of the subjects she presented and to depict that, rather than their merely superficial aspect. So, armed as he was, with superlative skill, he had the confidence to attack the most exacting pictorial undertakings and the ability to express the actual spirit by which nature was moved in the infinite variety of her manifestations. It was by this combination that he was able to reach the ideal truths.

Turner has shown us to what heights, beyond the reach of lesser men, the art of painting can be raised; his example of sedulous effort is one, however, that any serious artist is able to follow. In these days of revolution especially, it ought to be studied not only by the apostles of deformity, but also by those saner workers whose minds have not been perverted by false doctrines, but who need to be reminded of the duty which they owe to art, and to themselves.

There are, for instance, painters, well-intentioned enough, who approach their subjects with a preconceived idea of how these subjects should look. They have in their minds a pattern to which nature must be made to conform, and they try to show in their work not her essential beauty but the conventionalized version of her which suits their particular fancy.

There are, again, others who take too casual a view of their responsibilities; who seem to be under the impression that the supreme and final achievement of a Turner or a Velasquez—the eloquent expression of the artist's whole personality—can be reached without the aid of that solid foundation of perfect craftsmanship which those masters laid with such infinite care, and to which their work owes no small part of its power to appeal.

That the slackness and irresponsibility with which the world is pervaded to-day should have produced artists of this type—not exactly bad, but sadly weak—is not surprising, but, definitely, the habit they have of resorting to mechanical devices, like photo-

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graphy, to cover up defects in their training, cannot be excused. Such departures from the true line of development affect harmfully the art of painting and limit the scope of the artist's practice.

Especially are they out of place in portrait painting, where a successful result depends far more than people generally appreciate upon the painter's intuition and observation, and his ability to control the mechanism of his craft. He must be able to respond actively to the most diverse visual impressions and he must have an equally lively capacity to solve the widest diversity of technical problems. If his outlook is conventional and his handiwork unskilled, it is impossible for him to produce a great portrait.

What then, you probably want to ask, is it that makes a portrait great? It is not, I may say, the merely exact reproduction of the sitter's face as it is seen by the artist in his studio—that is the kind of superficial likeness that a camera would give. It is a representation on canvas of the features of the sitter, but through the knowledge and intuition of the artist, there must be revealed in these features the sitter's soul and all his potentialities of character and temperament. The picture must show us the spirit by which the human form is vitalized; and, besides, it must provide the sitter with the surroundings and atmosphere which are suitable to his personality and consistent with his state of life.

But, as it is only what the artist can see in his sitter that will appear in the portrait, the extent of this revelation will depend upon the degree of sensitiveness in perception which the artist possesses. Nothing will serve so well to give him the necessary insight as confidence and sympathy between him and his sitter. The truly great portrait is the one in which this contact has been so close that it has spurred the artist to his highest achievement and to which, by a tacit collaboration, the sitter and the artist have both contributed something vital.

May I instance some portraits in which I feel that this combination is convincingly illustrated? There is the magnificent "Nelly O'Brien" by Reynolds, in the Wallace Collection. There are Gainsborough's graceful "Morning Walk," Van Dyck's "Earl of Strafford," the portrait by Frans Hals of a man and his wife, Raeburn's "The Macnab," and those superb paintings by Velasquez, "Pope Innocent X," at Rome, and the head of Philip IV, in our National Gallery; and with these I rank some pictures that belong to our times—Sargent's "Mr. Marquand," Orpen's "Judge Moloney," Holl's "Lord Overstone."

These are conspicuous examples, but, of course, you can find many more by masters of all periods which satisfy the most exacting demand. It is not because there is any lack of great portraits to study, that artists to-day so often fail to do themselves credit.

If, then, in the art of to-day there are signs of decadence, what is the prospect for the future?

I, at least, hope that history is going to repeat itself. Look back at what happened in this country when the Pre-Raphaelite movement woke art out of the sleeping sickness into which it had lapsed; remember the revival which came in France after the fall of the second Empire, and the reaction that took place there against the illustrative art and neglect of fidelity to nature which had previously been in fashion. What our Pre-Raphaelites and the French impressionists, led by Manet and Monet, really undertook, was not the starting of a revolution to make a new art world, but the revival of the spirit by which such great realists as Velasquez, Hals, Chardin, Hogarth, Titian, Goya, Raeburn and Reynolds were consistently guided. When Manet broke away from the conventions of his time, it was to observe and record the real colours and tone values of nature. What the British and French reformers desired was to find better ways of expressing the ancient and immutable truths—the truths themselves they did not question.

But these reformers, with their sane outlook and temperate methods, were succeeded by a host of cranks and mountebanks,



Fig. 8. The Right Hon. The Marquess of Reading, P.C., as Viceroy of India
—By de László

each one of them trying to go one better than the rest in the promotion of strange perversions and extravagant "isms," and each one claiming to have discovered something by which the whole aspect of art would be changed. This competition has led them at last, by successive downward stages, to the lowest.

So now the time is ripe for another revival and even now signs of its approach can be perceived. Students, I am glad to say, are beginning once more to appreciate the value of thoroughness and to interest themselves in qualities of draughtsmanship and technical expression, and in the work that some of them are doing now there is hopeful evidence of the growth of a sounder and healthier spirit than our art has known for a long while past.

And now may I ask you to be patient for a few minutes more, so that I can show you on the screen how the art of to-day compares with that which has come to us from the great masters of the past. The pictures I have chosen for illustration will speak more eloquently than any words could do, and will enable you to judge for yourselves by which spirit you would prefer the art of the future to be influenced and inspired.

BOOK REVIEWS

LA RENAISSANCE L'ART MODERNE. By LOUIS RÉAU. (Histoire Universelle des Arts des Temps primitifs jusqu'à nos jours, publiée sous la direction de Louis Réau). (Librairie Armand Colin, Paris). 60 francs.

This third volume of Monsieur Réau's universal history of the Arts can be recommended to English readers with the same confidence as the previous two. There is, of course, no question that to fit the history of modern art into comparatively small volumes—the present "La Renaissance l'Art Moderne" covers about four hundred pages, beginning with Brunelleschi and ending with Diego Rivera—is a *tour de force*. The point, however, is that, broadly speaking, the author knows his subjects, and therefore puts his index finger on the right spots, in spite of a slight but natural bias in favour of his own country.

This History can be recommended especially also to young English students of art, because the synopsis of the evolution of Art in Europe is instructive, there is an ample bibliography and the text is easy to read, even for foreigners; in addition, there are many illustrations, not all of them familiar.

E. A.

ENGLISH CHURCH SCREENS. Being Great Roods, Screenwork and Rood-lofts of Parish Churches in England and Wales. By AYMER VALLANCE. (London: Batsford, Ltd.) 25s. net.

We are informed in the preface that this attractive work is "devoted almost exclusively to the screenwork of parochial churches, as distinct from that of Cathedral and Collegiate churches"; and, further, that special attention is given to Kentish screenwork. With these limitations the subject is treated adequately, but obviously not exhausted; yet even so we have here a mass of marvellously rich illustrations. First of all we come to the Great Rood, which "strictly speaking, means not only the Christ crucified, but also the Cross," and very generally included the attendant figures of Mary and John; the whole group, with the painted "Doom" above, being often called the Pageant—an appeal to the worshipper.

It is evident that from the first this aroused the Puritan hatred. "The systematic destruction of roods and images was an integral part of the Reformation programme." As early as 1546 Cranmer had tried to induce Henry VIII "to pull down the roods in every church," but was told he "must take patience herein and forbear." But under Edward VI he saw his chance, and the Order in Council—of which Council he was a member—ordered all images to be "Extincted and destroyed." The destruction was carried out without mercy, and very few had escaped even when Mary attempted restitution. With the Rood itself are connected the *celure*, or "canopy of honour" over the Great Rood, and the *tympanum*; and these have often survived and are of wonderful richness and beauty. Even that lovely element of later Gothic "fan-vaulting" finds here a place, as we may see in the plates of Banwell, Ashby St. Legers and Fitzhead (v. plates 100-109); though

it must be noted that "in arched screens the vaulting springs from a capital." In the actual screens the delicate fan-tracery is not so common; but the screen itself, though connected with the rood-loft, belongs to a later period.

This rood-loft was a gallery above the rood-screen; and when part-singing came in was often appropriated for the singers. There seems no reason why the rood-loft, which contained beautiful architectural decoration but no "images," should have exasperated the Puritans; but few only escaped them, probably—as the author suggests—from the fact that they disliked any form of church music. This may account for their survival in Wales, where several remain, those of Llanallo (Radnorshire) and Llanegryn (Merioneth) being of exceptional beauty; for the Welsh were devoted to part-singing, and "at the time when rood-lofts were being demolished the Welsh, of the lands of bards and Eistedfodau, clung to their own tradition." But even our "Gothic revival" had its sins to answer for; and "in reckless destruction of ancient screenwork the XIXth century had been quite as bad as any that preceded it." We give a plate here of the beautiful chancel-screen of Brancepeth, County Durham.

S. B.



BRANCEPETH, County Durham. Chancel-screen
Circa 1635
(From English Church Screens, Batsford Ltd.)

A P O L L O

THE ENGLISH COUNTRY HOUSE, by RALPH DUTTON. With a Foreword by OSBERT SITWELL. Illustrated from Photographs by WILL F. TAYLOR and others. (London : B. T. Batsford, Ltd.) 7s. 6d. net.

This is a work of very real value and interest ; the subject-matter offers ample opportunity for illustration, and this has been taken to full advantage in 131 excellent reproductions. One feels with regret—as Mr. Sitwell points out in his Foreword—that the English Country House, that delightful creation of the past, is in these days at least threatened with extinction ; but this gives all the more reason for such a record as this work to be made public before it is too late—a not unworthy protest.

Beginning with the Norman hall, Mr. Dutton takes his reader through the Manor House of the XIIIth century and the "wave of building" in Tudor days, to the entry of Palladian influence under the writings of Wotton and the buildings of Inigo Jones, and later of Wren himself, a movement which found its completer expression in the beautiful English country houses of the XVIIth century, in the architecture—and often furniture—of William Kent, Colin Campbell, Leoni, and later of the brothers Adam and Henry Holland at Carlton House ; while Thomas Chippendale and Sheraton were designing their beautiful furniture. The last chapter on "The Garden" is a necessary supplement to the house itself, in which "Capability Brown" and Repton expressed the revolt from the formal Italian to the landscape surrounding.

The matter here is full and careful, the type clear but somewhat closely set, the illustrations well chosen and ample.

S. B.

THE MUSEUMS JOURNAL. Number 6. September, 1936. (London : The Museums Assoc' on.) 3s. net.

The September Number of the *Museums Journal*, amongst other interesting features, such as an article on Copyright of Pictures, by Mr. E. Rimbaud Dibdin, contains a summary of a challenging lecture on "Aesthetics in the Museum and Art Gallery," by Mr. John Hewitt, B.A., the Art assistant of the Belfast Museum and Art Gallery. In this lecture, Mr. Hewitt pleads for what one might call a functional basis of museum and art gallery contents and arrangement. In other words, he thinks that pictures should be shown in their relation to environment and therefore as an integral part of life. The idea is not a new one so far as the arts of the past are concerned. It has been put into practice in folk, open-air and other museums, especially on the Continent. Mr. Hewitt, however, would have it adopted also for contemporary exhibits. Therein we think he is mistaken, for several reasons, some of them purely practical, others of a theoretical nature, but all too long to be gone into here. As we belong to those "poor men" who have "never heard of Auden," and have not the faintest idea what or who "Markovadolin" is or was, and are not even familiar with the "Thesis on Feuerbach" or "Anti-Dühring," we may not be in a position to judge his thesis adequately. Nevertheless we gravely doubt whether a museum and art gallery, however planned can induce its visitors to acquire a new political orientation ; or, as he puts it, can "play an increasingly large part in helping us to understand the world and consequently to change it." It seems to us an attempt to make the wheel of life reverse its rotation, a museum,

however constituted, being essentially a *post hoc* not a *propter hoc* affair.

H. F.

BOOKS RECEIVED

I PITTORE ITALIANI DEL RINASCIMENTO. By BERNHARD BERENSON and

PITTURE ITALIANE DEL RINASCIMENTO. Catalogo dei Principali Artisti e delle loro opere con un indice dei luoghi. By BERNHARD BERENSON. (Ulrico Hoepli—Editore, Milano.)

CATALOGUE OF HISPANO-MORESQUE POTTERY. By ALICE WILSON FROTHINGHAM and

CATALOGUE OF LACES AND EMBROIDERIES, in the Collection of the Hispanic Society of America. By FLORENCE LEWIS MAY. With 120 illustrations. (Printed by Order of the Trustees, New York, 1936.)

VENETIAN PAINTERS. By FRANK JEWETT MATHER, JUN. (New York : Henry Holt & Co.) \$5.00.

THE CANNON COLLECTION OF ITALIAN PAINTINGS OF THE RENAISSANCE. Mostly of the Veronese School. Collected by the late Henry W. Cannon and presented in his memory to Princeton University by his son, Henry W. Cannon, Jun., an Alumnus in the class of 1910. By J. PAUL RICHTER. (Princeton : Princeton University Press. London : Humphrey Milford, Oxford University Press. MCMXXXVI.) 52s. 6d. net.

THE OLD HALLS AND MANOR-HOUSES OF NORTHAMPTONSHIRE. An Illustrated Review. By J. ALFRED GOTCH, M.A., F.S.A., P.P.R.I.B.A. Illustrated by 157 Plates from photographs and drawings, and by plans and sketches, with introduction and descriptive accounts. (London : B. T. Batsford, Ltd.) 21s. net.

WALLACE COLLECTION CATALOGUES. A Short Illustrated HISTORY OF THE WALLACE COLLECTION AND ITS FOUNDERS. By TRENCHARD COX, M.A. (London : Printed for the Trustees of the Wallace Collection.) 1s. net.

TO THE BALLET ! An Introduction to the liveliest of the arts. By IRVING DEAKIN, with a foreword by JOHN VAN DRUTEN. (London : George Allen & Unwin Ltd.) 5s. net.

SONGS AND PICTURES BY A CHILD arranged by DOREEN BLAND. (London : Williams & Norgate Ltd.) 6s. net.

CATALOGUE OF THE PICTURES BELONGING TO HIS GRACE THE DUKE OF PORTLAND, K.G., at Welbeck Abbey, 17, Hill Street, London, and Langwell House. Compiled by RICHARD W. GOULDING, Librarian at Welbeck 1902-1929, and finally revised for press by C. K. ADAMS, assistant in the National Portrait Gallery. (Cambridge : At the University Press, 1936.) £3 3s. net.

BYZANTINE PAINTING AT TREBIZOND. By GABRIEL MILLET and D. TALBOT RICE, M.A., B.Sc., Published with the Collaboration of the Académie des Inscriptions et Belles-Lettres de l'Institut de France (Fondation Dourlans) and of the University of London, with 57 plates in colotype. (London : George Allen & Unwin Ltd.) 50s. net.

PHOTOGRAPHY AND THE ART OF SEEING. By MARCEL NATKIN, D.Sc. (London : The Fountain Press.) 10s. 6d. net.

CURVES AND CONTRASTS OF THE HUMAN FIGURE. By BERTRAM PARK and YVONNE GREGORY. With an introduction by BERNARD ADAMS, R.P., R.O.I., N.S., Professor Heatherley School of Fine Art. 80 pages of photographs reproduced in photogravure. (John Lane, the Bodley Head, London.) 8s. 6d. net.

ENGLISH POTTERY OLD AND NEW. Victoria and Albert Museum. (Published under the authority of the Board of Education, 1936.) 3s. net.

POMPEII. By R. C. CARRINGTON. (Oxford : At the Clarendon Press.) 10s. 6d. net.

MAKING A LITHOGRAPH. "How to do it" Series. By STOW WENGEROTH. (London : The Studio Ltd.) 7s. 6d.

ART AND LIFE IN NEW GUINEA. By RAYMOND FIRTH, M.A. (London : The Studio Ltd.) 10s. 6d. net.

ART NOTES BY THE EDITOR ROUND THE GALLERIES



THE FIRST STEAM BOAT ON THE THAMES
(At Messrs. Vicars Bros. Galleries)

By J. M. W. TURNER, R.A.

THE GULBENKIAN COLLECTION AT THE NATIONAL GALLERY

The Gulbenkian Collection, which we have had no space to notice in *Apollo* before, still continues to be on view at the National Gallery, and therefore is still worth discussing as news. There are eighteen pictures, every one of them either from notable old or from famous modern collections, so there is hardly more need than the mentioning of names, and that the catalogue, obtainable for 2d. at the Gallery, does in full. What is probably of special interest to our readers is the collector's—that is to say Mr. Gulbenkian's—taste as it emerges from a comparison of these eighteen paintings, varying in date from the middle of the XVth to the end of the XVIIIth centuries, or, to put it in another way, from the style born of the missal illumination such as we see it in the "Presentation in the Temple" of the German school (8) and the Dierick Bouts "Annunciation" (2) to the free brushing of Fragonard's "Fête at Rambouillet" (6), Carpaccio's painting, "The Virgin and Two Donors Adoring the Child" (4), and the "Sarca Conversazione," by Cima da Conegliano (4), here representing descendants of the other mother of modern oil painting—that is to say, the fresco. I cannot help feeling that

in all probability Mr. Gulbenkian's heart was not with these primitives, nor with the pre-English Van Dyck portrait—none too engaging in its handling—nor perhaps even with the Sara Andriesdr. Hessix, painted with Hals's world-famous dash. It warmed a little to the two world-renowned Rembrandt pictures, formerly in the Hermitage—that is to say, the "Pallas Athene" (13), of his old age and the "Old Man" (14), the one stirring the heart through its sheer beauty of paint; the other through that touch of humanity which makes this painter dear even to those who do not care about technical miracles; it fell deeply in love, as whose would not, with Rubens' wonderful Helene Fourment (18), surely, if not the best, one of the perhaps half-dozen outstanding performances of this prolific producer of master- and other pieces. In light, in drawing, in colour and in characterization, it is unsurpassed. Gainsborough's "Mrs. Lowndes Stone" (7), an outstanding performance by this artist—though obviously not a match for a Rubens in sheer draughtsmanship and craftsmanship—does not lag as far behind as Romney's nevertheless attractive "Miss Constable" (17). But I think we have not yet come to the collector's real "flame." This, one feels, was kindled by Lancret, Boucher, Guardi and

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OLD MILL, ISLEWORTH By ADRIAN BURY
(At the Leger Gallery)

Hubert Robert, who have this in common—that they regarded painting as the creation of a world of theatrical make-believe. *Vis-à-vis* their paintings, one thinks not of Heaven, not even of nature, but of the stage—"all the world's a stage." The entertainment is of the lightest, so light, in fact, that one thinks Boucher has taken almost too much trouble with his "Cupid and the Graces"—one misses in it the lightness of touch which makes Lancret's and Hubert Robert's long strokes of the brush, and Fragonard's round ones, so delicious; whilst Guardi's almost impudent conversion of an architectural drawing into a painter's painting remains a lasting wonder. The conception of painting as exemplified by these last-named French and Italian masters, which depends on knowing not so much nature as *the art*, is now completely out of fashion; but it has its points, as evidently Mr. Gulbenkian has felt.

WATER-COLOUR DRAWINGS BY EARLY ENGLISH MASTERS AT MESSRS. VICARS BROTHERS' GALLERY

Messrs. Vicars have the praiseworthy habit of adding prices to their catalogue, and from this we learn the fact that the picture here reproduced (p. 245) a water-colour by Turner—is valued at £1,250. It is worth it, not only because it is a good example of a period (about 1825) when precision of form had not yet been subordinated to qualities of light, but also because its subject is of quite unusual interest: it marks the real beginnings of our own age. But unless Turner has put in a little *local colour*—how much busier the Thames seems than it is to-day, even in these parts. A second water-colour by the same artist, "London and Westminster from the top of Mr. Walter Fawkes's house in Grosvenor Place," is also of great associative interest owing to the fact that Fawkes was the artist's great friend and patron. It is valued at £750, and is, in fact, not so important a piece of work as the other. Personally, I prefer a little vignette by him, "Hougoumont, Waterloo," in which his amazing skill of translating the values of picture into terms of art is more clearly evident. Amongst the water-colours, valued nearly as highly as Turner's, is, still, Birket Foster. It is not fashionable in the higher circles of art to admit that Birket Foster has any serious claims to be considered

an artist. Yet he remains a favourite, and for, I think, very good reasons. He knew England and he knew his Englishmen; he gave them what they wanted because it was what he himself liked, and he did it extremely well. His "Hayfield" with a group of children, is in fact an admirable piece of work of its kind.

This exhibition includes quite a number of pleasing water-colours by the earlier and later schools, amongst which I have only room to mention the following: T. M. Richardson's "Pevensy Bay"; John Sell Cotman's architectural piece, "Hotel de Ville, Ghent"; G. Shepherd's "London and Westminster from Battersea Rise"; H. G. Hine's "Near Polegate"; E. M. Wimperis, "On the North Downs"; several works by a little-known but good painter, G. Shalders (1826-73); and a fiery "Sunset," by Samuel Palmer.

MR. ALFRED HAYWARD'S EXHIBITION AT MESSRS. WILDENSTEIN'S NEW GALLERIES IN BOND STREET

Mr. Alfred Hayward, unlike many other modern artists, comes very well out of the ordeal of a one-man show. His pictures seem to gain by associating with their fellows. In mixed exhibitions the sense of quiet and serene contemplation which distinguishes his work is too often rudely interrupted by less mannerly contemporaries. Mr. Hayward is an impressionist—in other words, it is not the object with its definite outline, but the tone and the quality of atmospheric light in which it is enveloped that attracts him and that must attract others who are of a like mind. "Mademoiselle Rose," a portrait of a lady in pink, and his own portrait of 1925, are good examples of this quality, showing, incidentally, that the lack of form which he deliberately adopts in many of his landscapes is by no means due to a lack of ability. These portraits are admirably drawn, as also is the "Portrait in the Country," although I am not certain that the temporary action of the "Sitter," with



NEAR LA GARDE FREINET By NADIA BENOIS
(Bought by the Contemporary Art Society)

ART NEWS AND NOTES



"SCENE D'INTERIEUR A TAHITI" By GAUGUIN
From the Exhibition of XIXth Century French Painting
(New Burlington Galleries)

his upraised hand at his glasses, is a happy invention for a perpetuation in pigment. Amongst the landscapes, the "Bay of Menton," the opalescent "Autumn Shadows," the "Piazzetta" and "L'Ospitale Venico"—a charming

little note—are worth special mention. Pleasant notes are also to be found amongst the water-colours and drawings, notably "The Dogana," "A Side Canal, Venice," and "Drawing of Grand Canal."

THE PUBLIC SCHOOLS' ART EXHIBITION AT THE Imperial Art Gallery, Imperial Institute, which there is still time to see as it does not close until October 9th, is being held in aid of the Dockland Settlements, a worthy cause that deserves all the aid it can get. Whether the exhibition is worth a visit will depend entirely on one's individual standpoint. Those who can enjoy art produced by amateurs, however young and incompetent, as art will no doubt be satisfied. Those who expected to see evidence of education will be sadly disappointed. The majority of exhibits with the exception of, for example, those of the Tonbridge School, or here and there a thing such as the *collage* done by a sixteen-year-old girl from the Manchester High School or the "Blue Interior" (127) done by a child of eleven from Langford Grove School, give little or no evidence of art used for æsthetical sensibility or technical training, *i.e.* for the purposes of general education. The exhibitors, encouraged, one must assume, by their teachers, seem to have looked upon themselves as young artists—a fatal mistake. As *Apollo* is not an educational journal we cannot afford the space to explain our reasons for this statement and must reluctantly leave it at that.

NOTES AND COMMENTS

MR. P. A. DE LÁSZLÓ AND THE ROYAL SOCIETY OF Arts Silver Medal. We refer our readers to the note under this heading in our last number and shall be interested in any comment they may wish to make on Mr. de László's interpretation of the meaning of Art. Mr. de László's views, no doubt shared by many, assume a special significance owing to the fact that they are supported by the Royal Society.

THH NEW STAMPS

The battle of words which the design of the new stamps has unleashed in the daily newspapers is still raging or we should not have referred to it here. From a communication we have received from the organizing secretary of the Stamp Exhibition, which will be held from October 17th to October 24th, we gather that artists are being invited to exhibit new designs which an official from the Post Office has promised to inspect. It may be remembered that the Assistant Postmaster-General had stated that if the public did not like the new stamps then the Post Office would alter the design. It would seem, therefore, that it is not yet too late, and that we are justified in contributing our bit to this desirable end.

We must first of all state that we do not share the touching faith in artists displayed by so many members of the public, including the artists. To us it is abundantly clear that there is as much dispute about taste amongst artists as there is amongst other individuals—and, however trite, the old tag *de gustibus . . .* remains irrefutably true.

In other words there is no such thing as an artistic design; there are only designs which each individual

may believe to be artistic; or, alternatively, there are so many possibilities of making a good design out of identical elements that the ultimate choice must depend upon individual preferences. In other words all æsthetical criticism is subjective, and its value, therefore, entirely dependent on the subject.

We believe, however, that there are objective and, therefore, generally valid criticisms of these stamps possible, which consequently the Post Office should consider.

Firstly, a postage stamp is *primarily* a receipt for dues paid by the purchaser to the State. The sole mention of the word *postage* and the prominence given to it suggests that these stamps may only be used for that purpose. If it is assumed, as seems to have been the case, that everyone knows for what purposes these stamps may be used then its presence is superfluous; if, on the contrary, everyone does not know, then it is necessary to include the words *and revenue*. Secondly, the subordinate position and the insignificance of the crown suggests that this element of the design is of no importance. If this suggestion is intended, then its addition was superfluous; if on the contrary the crown is the symbol of the unity of the British Commonwealth of Nations (and we think it is) then it should have a conspicuous place not only in the stamps of the United Kingdom, but of the Empire. Thirdly, if, despite the fact that the King's head appears also on other stamps of the Empire, these stamps can only be used in the United Kingdom then the word *Great Britain* should be incorporated in the design. Fourthly, if for technical reasons a photographic portrait is to be used (æsthetically this is a subjective and therefore irrelevant problem),

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then it should be photographic down to the termination of the neck. Its present termination, borrowed from the sculptor's bas relief is unnatural, because it makes the head look as if it were arbitrarily detached from its body.

In conclusion, the number of "good designs" possible is practically unlimited. The choice, therefore, must ultimately rest on purely individual that is to say subjective preferences. In the circumstances we venture to suggest that the designers should be given objectively unassailable instructions and that the ultimate choice of the design should rest entirely with His Majesty.

THE SPANISH GOVERNMENT HAVE APPOINTED PABLO Picasso, one of the originators of practically all the new movements in art, Director of the Prado, which corresponds to our National Gallery.

THE SUNDERLAND PUBLIC ART GALLERY, UNDER the energetic direction of Mr. J. A. Charlton Deas, M.A., misses no opportunity; at present they are holding an instructively arranged exhibition of postage stamps, in addition to a one-man-show of Mr. Charles Spencelayh's miniature oil paintings.

THE INN SIGNS EXHIBITION COMMITTEE, 167, ST. Stephen's House, S.W. 1, are holding an exhibition of such signs at the Building Centre, New Bond Street, in November. The Exhibition of Inn Signs is the outcome of a suggestion by the Council for the Preservation of Rural England. A number of eminent persons have consented to serve on the selection committee, amongst them Sir Edwin Lutyens, R.A., Professor A. E. Richardson, A.R.A., Mr. Basil Oliver, F.R.I., B.A., and Sir Garrard Tyrwhitt-Drake, J.P. The first of the exhibitions of this kind and only previous one in England took place in 1762.

WE WISH MORE OF THE SMALLER PROVINCIAL TOWNS would follow the example of Braintree, in Essex, where an exhibition of living artists' work was recently held. The idea is to introduce local people to the work of the more prominent living artists who, though working in the country, generally exhibit in London or the larger provincial centres. In this case such well-known painters as Sir George Clausen, R.A., and Messrs. Ravilious, Bowden, John Nash and John Aldridge were amongst the artists represented. It should not be too difficult, provided there is anyone to be found who will take the matter in hand.

AN EXHIBITION OF WORKS BY THE LATE SIR ALFRED Gilbert, R.A., was opened in September at the same museum. A notice of this event will appear in our next number.

FREE LECTURES ON FURNITURE AND ALLIED SUBJECTS will be given on Thursday evenings at 7.30 at the Geffrye Museum, Kingsland Road, Shoreditch, E. 2. On October 29th Mr. H. Clifford Smith, F.S.A., Keeper of Woodwork at the Victoria and Albert Museum, will speak on "Furniture and Equipment of the Mediaeval House"; other lectures are on the following Thursdays. "Mediaeval Wall-Paintings," by Mr. A. K. Sabin, Deputy Keeper of the Bethnal Green Museum; "Good Craftsmanship in Lettering," by Mr. H. Warren Wilson, A.R.C.A.; "Design in Everyday Things," by Mr. Percy A. Wells, F.R.S.A.; "London in Roman Times," by Mr. D. Martin Roberts, M.A.; Shoddy Furniture.

Should the Making be a Criminal Offence?" by Mr. E. Hawking.

THE WORSHIPFUL COMPANY OF GOLDSMITHS ARE holding a competition for Silver Trophies and Souvenirs to commemorate the Coronation year. Full particulars of this event may be obtained from the Clerk of the Company, Goldsmiths' Hall, E.C. 2.

THE THIRD ANTIQUE DEALERS' FAIR AND EXHIBITION, which was opened at Grosvenor House on September 24th, is rather larger than last year's, its stands covering over 16,000 square feet. The total value of the exhibits is said to have exceeded one million pounds.

THE LITTLE-KNOWN GAUGUIN ILLUSTRATED ON PAGE 247 is from the much advertised Exhibition of XIXth century French Painting organized by the Anglo-French Art and Travel Society. It opens on October 1st at the New Burlington Galleries, and in connection with it Messrs. Clive Bell, Kenneth Clark, Dr. Tancred Borenius and Monsieur Ruff are giving a special series of lectures. Unfortunately the artists represented—Corot, Courbet, Ingres, Delacroix and the rest—are precisely those whose work is frequently seen in London, and the Blake and Turner exhibition of water-colours to be arranged at the *Bibliothèque Nationale*, Paris, can hardly be regarded as a suitable *quid pro quo*. However, it is always a pleasure to see good pictures, and as the Louvre and the Museum of Western Art, Moscow, are participating we may hope to see things we have not seen in London before.

THE ILLUSTRATION OF AN OIL PAINTING, "NEAR LA Garde Freinet," page 246, which has been honoured with a purchase by the Contemporary Art Society, is by Nadia Benois, who is holding an exhibition of her recent work at Messrs. Tooth's Galleries. From a preliminary glimpse—the exhibition does not open until October 8th—I should judge that this talented artist is exploring new ground, mainly in the direction of dramatic landscape—to coin a word which is intended to signify action in both light and rhythm.

ON THE SAME PAGE WE ALSO REPRODUCE A WATERCOLOUR by Adrian Bury, who is opening a show of his work on October 7th, at the Leger Gallery.

MESSRS. FRANK SABIN'S ARE HOLDING AN IMPORTANT exhibition of hunting prints at their galleries, 154, New Bond Street, during this month. The exhibition, consisting of paintings as well as prints, includes amongst the former the Essex Hunt by Dean Wolstenholme and two pictures by J. N. Sartorius; amongst the prints are sets of the Quorn and Beaufort Hunts by Henry Alken as well as other famous hunting subjects by Ben Marshall, J. Pollard, etc.

ERRATA IN THE SEPTEMBER NUMBER

By an extraordinary effort the printer's devil managed, during the absence on holidays of the writer of the article, to mispell on pp. 124, 126 and 127, Sir William Beechey's, R.A., name in three different ways; it should, of course, have been spelt as here.

P. 127. For Gardlin read Garstin.

P. 139. The captions should be reversed.

Certain considerations have made it impossible for us to reproduce the T'ang dish referred to as Colour plate I in Mr. Honey's article on the Ceramics of the Eumorfopoulos Collection (see July Number). We reproduce instead in connection with his article on the painting the colour plate facing page 204.

ART NEWS AND NOTES



THE SILVER JUBILEE TAPESTRY
Reproduced by gracious permission of H.M. Queen Mary.
See page 250.

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THE SILVER JUBILEE TAPESTRY

*Exhibited by gracious permission of Queen Mary at Messrs.
Spink's Galleries*

This panel of tapestry has been subscribed for by some friends of the late King George V and Queen Mary as a personal Silver Jubilee gift. It was designed and woven by the Cambridge Tapestry Co., Ltd., in their workrooms at Thompson's Lane, Cambridge. The company's designer, Mr. Clifford Barber, was responsible for the preparation of the design.

The tapestry, in which silk is used to heighten the effect of the wool, is notable for the fineness of its work. It is mostly woven on 16 warps to the inch, but in places as many as 32 to the inch.

In the selvedge on the right of the border towards the bottom is woven the date 1935 and the initials of the Cambridge Tapestry Company. At the right end of the blue edging at the bottom is the shield of the Borough of Cambridge between a pair of C's, one of which is reversed. The shield between the two letters is the town mark indicating the place of origin and parallels the well-known town mark and letters of Brussels, following the ancient tradition of the tapestry weaver's craft. The edging of the whole panel is of royal blue, the colour which in France only the Royal tapestry factories are allowed to use in this position, and it forms a fitting symbolic frame.

The general impression of the tapestry as regards colour is a predominating green, the more positive notes of colour being reserved for the border. The design as a whole is very properly full of associative interest of which the following is a description: The heraldic border of the tapestry displays the Royal Arms with the impaled shield of King George and Queen Mary, the badges of England, Scotland, Wales and Ulster and those of former Sovereigns who were closely associated with Windsor. Descending on the right are shown: The Greyhound of the Tudors, the White Swan of Henry IV, the Thistle of Scotland, the Red Hand of Ulster, and the Stag, Queen Mary's supporter. Descending on the left are shown: The Red Dragon of Wales and the Tudors, the Antelope of Henry VI, the founder of Eton, the Leek of Wales, the Rose of England, and the Lion of Scotland. The White Rose en soleil of Edward IV, who commenced the building of St. George's Chapel, is shown on the golden vases on each side of the Royal Arms in the upper border. The lower border contains a triple arcade with the dates 1910-1935 in Roman letters and on either side the Sunburst of Edward III, the builder of the Round Tower. The vases in this border show the White Horse of Hanover, the badge of George IV, to whom so much of the present appearance of the castle is due. The buildings shown on the central field, in addition to the Castle with St. George's Chapel and Eton Chapel in the foreground, all of which owing to the use of silk-work lights seems to stand out almost in relief, comprise: Fort Belvedere, Ascot Racecourse, Virginia Water, Cumberland Lodge, Rangers Lodge, Royal Lodge, Cranbourne Tower, Statue of George III, Queen Anne's Ride, the Long Walk, Flemish Farm, Royal Mews.

In the designing of the tapestry, Professor A. J. B. Wace, F.S.A. (late keeper of Textiles, Victoria and Albert Museum) and Mr. Archibald G. B. Russell, M.V.O., Lancaster Herald, gave valuable assistance.

The tapestry will hang in the Guard Chamber at Windsor in the State Apartments, a place specifically chosen for it by the late King.

A commemorative volume recording the names of the donors following upon a dedication, and a descriptive article by Professor A. J. B. Wace, and an original drawing of the tapestry by Kenneth Hobson, the script being by Albert Barlow, A.R.C.A., accompanies this loyal and admirable gift.

OUR COLOUR PLATES

EDOUARD MANET—A SOLDIER

From the painting in the National Gallery

Our colour plate is a reproduction of one of the finest modern paintings exhibited in the National Gallery. We have for that reason selected it, although it represents only a fragment of an originally much larger composition: "The Execution of the Emperor Maximilian and his Generals Miramon and Meji, on the 19th of June, 1867, at Queretaro." The final version of the picture is in the Mannheim Gallery: it was painted in 1867. Another more sketchy one is in Copenhagen; and what is called the first attempt is now in Boston (Jamot Wildenstein, 335-339).

As may be inferred even from the tone of this fragment, the pictures were, of course, not done on the spot, the artist painted them "d'après des Photographies." This, however, can only mean that he based the general composition on photographic material, since, for example, in the first sketch (Jamot Wildenstein, 335) two men in Mexican national costume take the place of two soldiers in the final version (Jamot Wildenstein, 339). Moreover, the very figure which is here reproduced, and its counterpart in the final version, are seen to handle the musket slightly differently, though in both cases with obvious professional knowledge.

It appears that the artist kept the canvas, of which our National Gallery possesses two, rolled up for some length of time. It was in consequence damaged, and after Manet's death the family preserved the unspoilt parts. The National Gallery fragments were acquired eventually by Degas. That fact alone is sufficient proof of their great artistic value, if such should be asked for by those who have not eyes to see and to appreciate the supreme quality of its handling, or to quote Antonins Proust's trenchant phrase: "La franchise robuste et vaillante du métier."

"THE HAUNT OF THE SAGE."

Chinese painting in the style of Ma Yüan, as to which see plate facing 204.

EARLY DERBY "FRILL" VASE.

Facing page 187.

ELIZABETHAN NEEDLEWORK PANEL.

Facing page 196.

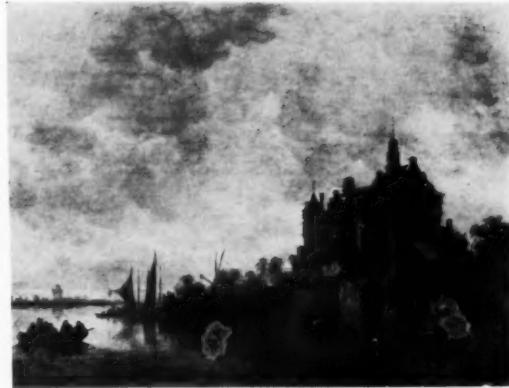
ART IN THE SALEROOM

PICTURES AND PRINTS · FURNITURE · PORCELAIN
AND POTTERY · SILVER · OBJETS D'ART

AT the time of going to press very few definite dates have been fixed for the coming season, but the advance news to hand gives promise of many interesting and important sales. Messrs. SOTHEBY & Co. are holding none of great importance until mid-November, and these which will be dealt with very fully in our November number, will undoubtedly be of exceptional interest to collectors and dealers in all parts of the world.

POTTERY AND PORCELAIN

Messrs. CHRISTIE, MANSON & WOODS are selling an important collection of pottery and porcelain on Monday, October 26th, and three following days, which includes a set of five Wedgwood vases, decorated with figures of dancing nymphs in white on a black ground within borders of classical foliated ornament, 9½ in. and 8 in. high; a set of five Wedgwood vases and covers, decorated with dancing nymphs in white on a blue ground within borders of classical ornament, 7 in. and 10 in. high; a collection of twenty-eight Wedgwood scent bottles, variously decorated with classical figures and other ornament in white on a blue ground; an Italian majolica dish with scalloped border on a low foot, painted with Cupid seated on a rock in the centre, the border of panels of arabesques and foliage, 10 in. diam.; an Hispano Moresque dish, decorated in the centre with a spray of fruit in a border of formal ornament and scroll-work, in yellow lustre and blue, 13 in. diam., XVth century; a Faenza dish, with moulded ornament, painted with Cupid in the centre, encircled by foliations, 7½ in. diam.; a Pallisy oval dish, modelled with fish and reptiles and decorated in colours, 9½ in. long; a Gubbio dish, modelled in slight relief with the Infant St. John within a border of pears and scrolling acanthus foliage, coloured in a pale yellow and ruby lustre heightened with blue and green, 9½ in. diam., circa 1520; a Chinese *famille verte* saucer dish, enamelled with kylin and phoenix on garden terraces, 15 in. diam. (K'ang Hsi); a Chinese *famille verte* dish, enamelled with utensils and landscapes, pheasant and flowering peony in panels on a powder-blue ground, 10½ in. diam. (K'ang Hsi); a Chinese *famille verte* large dish, enamelled with utensils and vases of flowers and plants, and with flowers in panels on a cellular diaper ground round the border, 14½ in. diam. (K'ang Hsi); a Chinese *famille rose* octagonal cistern, enamelled with birds amidst flowering plants, the borders enriched with flowers on a diaper ground, 16 in. wide (Ch'ien Lung); eleven Chinese *famille rose* plates, enamelled with coats-of-arms in the centres, with sprays of flowers and diapers round the borders, 9 in. diam. (Ch'ien Lung); four Chinese eggshell cups and saucers, enamelled in colours with coats-of-arms and sprays of peony; (Yung Cheng); a pair of Chinese vases, modelled with dragons and covered in a celadon glaze, 11 in. high; a blue and white ovoid jar and cover, painted with utensils and flowering prunus with lambrequins of stylized flowers on the shoulders, 6½ in. high (K'ang Hsi); eight Chinese blue and white plates, painted with ladies and boys on garden terraces, with ladies and flowering plants in panels round the border, 9 in. diam. (K'ang Hsi); three Worcester plates, painted with festoons of flowers in panels with gilt scroll borders on blue scale-pattern ground, 7½ in. diam.; a Worcester kidney-shaped dish, painted with butterflies and flowers in colours with an apple-green band round the border, 10½ in. wide; a pair of Worcester oval baskets, covers and stands, with floral handles, painted with insects, butterflies and fruit in colours, 9½ in. wide; a pair of Derby figures of a girl and youth, with torch and fish, on plinths encrusted with flowers, decorated in colours, 10 in. high; a set of three bow vases and covers, modelled with flowers in relief and painted with butterflies and flowers in colours, 5½ in. and 8½ in. high; a pair of Derby figures of Count Bruhl's tailor and his wife, 5½ in. high; a Minton Sèvres-pattern vase and cover, painted with a Teniers subject of an alchemist, fruit and flowers in oval panels on a rose-du-Barry ground, 18 in. high; a Derby figure of John Wilks, standing beside a pedestal resting his right hand on the Bill of Rights,



A RIVER SCENE. By J. VAN GOYEN
Signed and dated 1643 on panel, 27 in. by 45½ in.
To be sold by Messrs. Christie, Manson & Woods on October 30th

12½ in. high; a Vienna salver, painted with classical figures in a rectangular panel on a gros blue ground, gilt with arabesques, 19½ in. diam.; a pair of Berlin salt-cellars, formed as figures of a girl and youth with wicker pattern baskets on pedestals, decorated in colours, 8½ in. high; and a Sèvres sucrier and cover, painted with fruit and flowers in oval patterns on a gros blue ground, gilt with oak foliage, 1774, the painting by Pierre Jeune.

OBJECTS OF ART AND VERTU

On October 26th and three following days, Messrs. CHRISTIE, MANSON & WOODS are selling a collection of objects of art and vertu, which contains some interesting Japanese objects of art, including a Japanese carved ivory figure of a peasant fisherman, carrying a boy on his shoulder, harpooning a crab, 8½ in. high; a carved ivory group of a deity with toads, 9 in. high; a carved ivory figure of a carp, with two boys at the base, 8½ in. high; three ivory mirrors, decorated with birds and flowering plants in lacquer and mother-of-pearl; a pair of Japanese bronze vases, decorated with birds in flowering plants in relief, partly damascened in gold, 12 in. high; a Japanese gold lacquer model of a skull, with ivory figures of demons, 5½ in. high; a collection of eighteen carved ivory masks and groups contained in red lacquer chest of three drawers, 4½ in. wide; a collection of eighty Japanese bronze Tsuba mounts, modelled as figures, reptiles, animals and grotesques, partly damascened in gold, enclosed in a lacquer nest of four boxes; a gold lacquer tray, decorated with figures in river and mountainous landscapes in coloured mother-of-pearl, 11½ in. wide; a Japanese sword, the case decorated with butterflies and flowering plants in coloured enamels; and six Japanese scroll paintings, painted in colours, with scenes illustrating various legends.

PICTURES AND DRAWINGS

Messrs. CHRISTIE, MANSON & WOODS are selling on October 30th and November 2nd, the ancient and modern pictures and drawings, being the final portion of the important collection formed by the late C. H. T. Hawkins, Esq., which includes a Birket Foster drawing of a farmstead, with cattle at a pool, 8 in. by 13 in.; a G. J. J. Van Os drawing of flowers in a glass vase, on a marble slab, signed, 19½ in. by 14½ in.; a framed drawing of J. S. Cotman's "Dutch Boats at Sea," and another



THE HONOURABLE MISS FRANCES HARRIS.

By J. GROZER after Sir J. REYNOLDS

Sold by Messrs. Sotheby & Co. on July 23rd

by David Cox, "A Road Scene, with Peasant Women on a Road," 10½ in. by 15 in.; T. Rowlandson's "The Old Nurse and Her Pets, of the Females' Penitentiary," 13 in. by 10 in.; and Peter de Wint's "A Distant View of Lincoln Cathedral." The pictures include F. Cotes, R.A.'s "Portrait of a Lady" (see illustration); H. Fantin-Latour's "Flowers and Fruit" (see illustration); Thomas Gainsborough, R.A.'s "A Woody Landscape," a winding road with farm cart approaching the front and a church in the distance, on the left, on rising ground is a milkmaid and cattle, 24½ in. by 29 in.; J. Van Goyen's "A River Scene" (see illustration); W. Shayer, senior's "A Beach Scene, with Stranded Boats and Fisherfolk" on panel 17½ in. by 23½ in.; and Zuccaro's "Portrait of Queen Elizabeth, in embroidered yellow dress, holding a sceptre," on panel, 10½ in. by 8½ in.

MINIATURES AND ENAMELS

At Messrs. CHRISTIE, MANSON & WOODS' Rooms on November 3rd will be sold the British and foreign miniatures and enamels from the final portion of the collection formed by the same collector, which includes a H. Bone, R.A., portrait of George IV in scarlet uniform, wearing orders, signed, oval; an enamel after Sir Thomas Lawrence, P.R.S., in leather case; a Cosway portrait of a lady in white dress, with yellow ribbon in her powdered hair, oval, in pearl frame, the reverse enamelled in translucent green and set with pearls and pastes; a Samuel Cotes portrait of Queen Charlotte, in mauve dress, signed with initials, and dated 1778, oval, unframed; a George Engleheart portrait of the Comtesse de Montesquieu Fezensac, a member of the Walpole family, in white dress trimmed with blue ribbon, oval, set in the lid of an oval ivory vanity box; an Andrew Plimer portrait of Lady Kemp, in white dress, oval, in diamond frame, and a Zincke portrait of a gentleman, said to be Thomas Ewer, Esq., of Lea, in yellow cloak and white cravat, an enamel oval, the shagreen back bearing the cypher B W.

10, PORTLAND PLACE, W. 1.

Messrs. KNIGHT, FRANK & RUTLEY have been instructed by the executors of the late Mrs. J. E. Hawkins to sell on October 12th, 13th and 14th the contents of 10, Portland Place, W. 1, comprising mahogany dining-room appointments of the Adam style, side tables, a set of eighteen chairs, Sheraton satinwood commodes, a Georgian coromandel wood sofa table, French display cabinets, paintings, drawings and engravings, Axminster, Persian and other carpets and rugs, porcelain and objets d'art including examples of Sévres, Dresden, Vienna, Minton, Coalbrookdale and Oriental, a Louis XV gold and blue enamel

garniture, antique cameos and intaglios, books, silver and plated ware, and a collection of Wedgwood cameo medallions.

ENGRAVINGS IN COLOURS AND MEZZOTINTS

At Messrs. SOTHEBY & Co.'s Rooms on July 22nd and 23rd was sold a fine collection of engraving in colours and mezzotints of the XVIIth century, etc., and a framed etching by Sir D. Y. Cameron, R.A. of the Royal Scottish Academy realized £22; Dürer engravings, "The Life of the Virgin" (B. 76-95), the complete set of twenty woodcuts, including the title, all with 15 mm. margins, the last woodcut having the imprint at foot, the rest with text at backs; watermarks Ha. 27 and 28, £48; a portfolio of marine prints, "Naval Achievements of Great Britain, from the year 1793-1817"; fifty-five aquatint plates in colours (complete set), by T. Sutherland and J. Baily after T. Whitcombe, vignette on title (uncoloured) and coloured key-plate to the Bombardment of Algiers, and Battle of Trafalgar, half red morocco (1817), one volume, £30; twenty-six beautifully executed gouache views of Lambach Canal, The Traun Fluss, Hausruckviertel, Gmünden, Monsee, Aber-see, Lambach, etc., 275 mm. by 420 mm., late XVIIth century, mounted in an oblong folio volume, £145; a volume of 124 numbered engraved views, comprising: Eighty-three of London, four of Windsor and Maidenhead, eight of Oxford, sixteen of Stowe, one of Cambridge, two of Worcester, two near Bristol, and eight of Holland, XVIIth century, published by J. Bowles, R. Sayer and others, MS. list at end, ob. folio, contemporary calf, £29; a set of eight aquatints of "The Beaufort Hunt," by H. Alken after W. P. Hodges, very fine impressions on Whatman paper, with full untrimmed margins, published July 1st, 1833, £142; a set of four aquatints, by T. Rowlandson, "Fox Hunting and Stag Hunting," published January 1st, 1801, by R. Ackermann, £80; a fine early set of the six colour prints, "The Story of Loetitia," by J. R. Smith after George Morland, published January 1st, 1789, margins showing the platemarks, £145; "Henry Callender," by W. Ward, after L. F. Abbott (C.S. 20, R), £150; a superb proof before all letters of the fine golfing print, which, in its later states, is lettered "To the Society of Golfers of Blackheath," this proof state is unrecorded by Chaloner Smith, and Russell records only one impression, described as "Touched"; "Summer and Winter," by W. Ward after J. Ward,

FLOWERS AND FRUIT. By FANTIN-LATOUR, 1894
22½ in. by 19½ in.

To be sold by Christie, Manson & Woods on October 30th

ART IN THE SALEROOM

a pair, very fine, with wide margins, £122; "The Honourable Miss Frances Harris," by J. Grozer after Sir J. Reynolds, £110 (see illustration), a very fine and unusual colour print, with small margins, title cut into; and "The Rocking Horse," by J. Ward after J. Ward, very rare, £44.

MUSICAL INSTRUMENTS

Messrs. PUTTICK & SIMPSON sold a collection of old and modern violins, violas and violoncellos, on July 9th, and a violin, by J. B. Gabrielli, Florence, 1770, in case, with Messrs. Hart & Sons' guarantee pasted inside the instrument, fetched £44; a violin by Carlo Ferdinand Landolphi, £90; and an old Venetian violin ascribed to Matteo Goffriths, £50; this is the work of one of the Venetians, in all probability this master. Its type is somewhat exceptional, and is in reality a reproduction of a Stainer violin. The Venetians were frequently inspired by the work broader; head plainer; table of pine of even grain, well pronounced; small, strong, horizontal curl; the markings of the sides somewhat of the German maker. The back of one piece of wood marked by a varnish of a red colour, type after Stainer. The period of the violin dates from about 1730. With Messrs. W. E. Hill & Sons' guarantee, dated June 9th, 1936.

PICTURES AND DRAWINGS

On July 23rd Messrs. PUTTICK & SIMPSON sold a collection of pictures and drawings and an Andrea Del Sarto drawing of a figure study of a boy seated, red chalk, 15 in. by 9½ in., realized 42 gs.; a Leonardo Da Vinci "The Rider," red chalk, 8 in. by 9½ in., 52 gs.; a Thomas Gainsborough important drawing in crayon and chalk, 19½ in. by 12 in., of Mrs. Gainsborough going to church, 270 gs.; and a painting by Herman Ten Kate of Rembrandt visiting the studio of Brouwer, on panel, 27 in. by 39 in., 100 gs.



ONE OF A SET OF SIX MAHOGANY CHIPPENDALE CHAIRS

Sold by Sidney J. Starr at Pentlow, Sheringham, on August 18th



PORTRAIT OF A LADY. By F. COTES, R.A.
49 in. by 38½ in.

To be sold by Messrs. Christie, Manson & Woods on October 30th

WOKEFIELD PARK, MORTIMER, BERKSHIRE

On July 22nd Messrs. KNIGHT, FRANK & RUTLEY sold the contents of Wokefield Park, Mortimer, Berkshire, on the premises, and a David Cox "Bolton Abbey," 13 in. by 17 in., realized 45 gs.; a Henry Wood "Venice," '83; the First Communion," 39 in. by 57 in., 60 gs.; a J. W. Waterhouse "Gathering Fruit," 24 in. by 14 in., 25 gs.; a Birket Foster "Cattle and a Figure at a Pool, Sunset," 8 in. by 13 in., water-colour drawing 61 gs.; a J. Linnell, '77: Extensive Landscape, with flock of sheep and figures, 27 in. by 39 in., 51 gs.; a pair of Italian bronze candlesticks, with triangular bases, embossed cherubs' heads, 8 in. high, 44 gs., and a set of twelve Sheraton mahogany chairs, 72 gs.

"PENTLOW," SHERINGHAM

On August 18th, Mr. SIDNEY J. STARR sold the furniture and effects from "Pentlow," Vicarage Road, Sheringham, and a carved Lignum Vitæ cup and cover, 10 in. high, fetched £29; a pair of Chinese pottery models of sitting hens, £27 10s.; a 12 in plain waiter, with pie crust and shell border, on feet, centre engraved arms, 1751, weight 26 oz., £21; eleven old English rat-tail dessert spoons with crest, 1709, £84; twelve small knives with cut-green bloodstone handles and silver ferrules, £18; a fine quality antique mahogany oval wine tub with brass bands and lion mask handles on stand with fluted frieze and square fluted legs £26; a set of six mahogany Chippendale chairs (see illustration), £125; a Chippendale wall glass with bevelled plate and carved gilt frame of Chinese design, plate 28 in. by 19 in., £19; a small bow-front Sheraton dressing table, £16 10s.; two fine quality mahogany Chippendale chairs with interlaced scroll splats and carved top rail on carved cabriole legs with claw and ball feet, seat upholstered in Utrecht velvet, £50; a 3 ft. 2 in. mahogany tallboy chest of six long and two short drawers with brass drop handles, £22; a 3 ft. 3 in. oak William and Mary chest of three drawers with panelled sides and oyster-cut veneers, brass handles, £17; a nest of three rosewood coffee tables, with nulled border, £13; a 5 ft. mahogany serving table on square chamfered legs, £30 10s.; an old English bracket clock with silvered dial and ormolu corner pieces, by Richard Carrington, in mahogany case, £31; a Florentine cabinet of eight drawers with reeded mouldings, the whole richly inlaid with coloured panels and ivory and ebony stringing on red tortoiseshell, £13 10s.; a 3 ft. 9 in. mahogany Hepplewhite secretaire bookcase, the top fitted with glazed lattice doors, key pattern and acorn cornice, and base with fitted fall front secretaire and cupboard with sliding trays, £18 10s.; a 3 ft. 8 in. Jacobean oak chest with rising top and three drawers below with raised mouldings, £13 10s.; and a set of four old Sheffield plate candlesticks with thread edges on circular bases, 11 in. high, £13 10s.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 19. ARMS ON CHINESE IMARI WALL FOUNTAIN KHANG-HSI PERIOD, *circa* 1720.—Arms: Argent, on a cross sable a leopard's face or, Brydges; impaling, Quarterly, 1 and 4, Or, fretty azure, Willoughby; 2 and 3, Or, on two bars gules three water bougets argent, Willoughby of Wollaton; surmounted by a ducal coronet. Crest: The bust of an old man sidefaced proper wreathed about the temples argent and azure, vested paly of the second and gules and semée of roundles counterchanged, on his head a cap or lined with white fur. Supporters: On either side an otter rampant argent. Motto: Maintien le droit.



Part of Service made for James, 1st Duke of Chandos, so created 29 April, 1719; born 30 November, 1694; Lord Lieutenant of cos. Hereford and Radnor; called "The Princely Chandos"; died at Canons, co. Middlesex 9 August, 1744. He married secondly 4 August, 1713, his cousin, Cassandra, daughter of Francis Willoughby of Wollaton, co. Nottingham, and sister of Thomas, 1st Lord Middleton. She died 1735.

C. 20. ARMS ON SHEFFIELD VENISON DISH, *circa* 1790.—Arms: Azure, a chevron between three pheasants or. Motto: Prospera parant, adversa probant. Possibly engraved for the Rev. Packington George Tomkyns, D.C.L., of Buckinghill Park, co. Hereford, who was born in 1761, and died 29 January, 1825.

C. 21. ARMORIAL DEVICE ON CHINESE PORCELAIN BOWL, CHIEN-LUNG PERIOD, *circa* 1750.—On a shield gules the mounted figure of St. George proper spearing an escutcheon lying in base charged with three fleurs-de-lys on an azure field. Over the shield the seated figure of a woman holding in her dexter hand a branch and grasping with the sinister one a spear; by her side a cartouche bearing the Union Jack. Supporters: Dexter: A lion rampant and sinister a Gallic cock. Motto: For our country.

This Armorial device was used on the Chinese Services made 1740-60 for the Anti-Gallican Society, an Eighteenth Century Society formed with the object of preventing all trade between England and France. Three such Services are known, many

pieces of which have come on to the market in recent years. A tea bottle and cover is illustrated in colour in Griggs' "Examples of Armorial China."



C. 22. ARMS ON A STONE FONT IN ST. PETER'S CHURCH, DROGHEDA.—Arms: Two bendlets and for difference a mullet in sinister chief; impaling three lions rampant. As is usual in Mediæval heraldry, no tinctures are shown on this shield, which makes its definite identification a difficult one. The Arms on the dexter side may be "Or, two bendlets gules," and, if so, would appear to be those of Botiller or Sudley. A Sir Henry le Botiller, of Warrington, went to Ireland with William de Vesci 12 September, 1290, and his father, Sir Ralph le Botiller, was living 12 May, 1287. John de Sudley, of Sudley Castle, co. Gloucester, also bore these Arms, dying in 1340, when his daughter and heir, Joan, wife of Thomas Boteler, succeeded to his property. Their descendant, also a Ralph Boteler, was created Baron Sudley on 10 September, 1441. This, however, is merely a coincidence, as the Arms of the Botelers of Sudley are entirely different from those of the Botillers or Butlers, of Warrington. The latter subsequently used as their Arms "Azure, a bend between six covered cups or," which seems to indicate a connection with the Ormond family. James Butler, or le Botiller, created Earl of Ormond 2 November, 1328, married the Lady Elizabeth Plantagenet, daughter of King Edward I, in 1327, whose Arms would certainly be three lions, but of course passant and not rampant. So many families bear the coat of "Three lions rampant" in various tinctures, that the impaled coat does not afford much assistance in the identification.



